# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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APRIL 1, 1886.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

NOVELLO'S ORATORIO CONCERTS. Conductor, Mr. MACKENZIE.

ST. ELIZABETH (LISZT), at ST. JAMES'S HALL, TURSDAY, April 6, at Eight o'clock. ST. ELIZABETH (LISZT).—Madame ALBANI.

ST. ELIZABETH (LISZT).—Mdlle. CRAMER and Mr. VAUGHAN EDWARDES.

ST. ELIZABETH (LISZT).—Mr. SANTLEY.

ST. ELIZABETH (LISZT).—Signor FOLI.

T. ELIZABETH (LISZT).—The Composer has D accepted Messrs. Novello's invitation to be present at the performance at St. James's Hall on April 6.

ST. ELIZABETH (LISZT), at ST. JAMESS HALL, TUESDAY, April 6. Band and Chorus, 350. Leader, Mr. Carrodus. Organist, Mr. Oliver King. Stalls, 10s. 6d.; balcony stalls, 10s. 6d.; balcony (unreserved), 5s.; admission, 2s. 6d. Tickets at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 and 8t, Queen Street, E.C.; the usual Agents; and at Austin's Ticket Office, 8t Lames's Hall.

ST. ELIZABETH (LISZT).—A full general Rehearsal of Chorus, Orchestra, and Soloists will take place at ST. JAMES'S HALL, on MONDAY AFTERNOON, April 5, at 2,30 presidely. Reserved seats, 5s.; admission, 2s. 6d. Tickets at Novello, Ewer and Co.'s, 1, Berners Street, W., and 80 and 81, Queen Street, E.C.; the usual Agents; and at Austin's Ticket Office, St. James's Hall.

THE ROSE OF SHARON.

Mackenzie's Dramatic Oratorio will be given in the ALBERT HALL, SHEFFIELD, on EASTER MONDAY, April 26. Band and Chorus of 300. Conductor, WILLIAM BROWN.

#### BROMLEY (KENT) CHORAL AND ORCHESTRAL SOCIETIES.

Concluding CONCERT of present Season, Tuesday, May 4, 1886, Drill Hall, Bromley, Kent.
ACIS AND GALATEA (Handel), LORELEY (Mendelssohn), and Schubert's UNFINISHED SYMPHONY.
Conductor, Mr. F. LEWIS THOMAS.
Full Band and Chorus of 120.

MISS ANNIE STOCKEN begs to announce two M CHAMBER CONCERTS, at Gresham Hall, Brixton. First, to take place on Monday Evening, April 12. Vocalists: Miss Louise Hillips and Mr. Norris Croker. Violin: M. Szczepanowski. Violoncello: Mr. Woolhouse. Pianoforte: Miss Annie Stocken. Conductors: Miss M. G. Carmichael and Mr. John Harrison. Tickets and programmes at Stanley Lucas, Weber and Co.'s, New Bond Street; the Local Music Warshouses; and at the Hall.

#### COLLEGE OF ORGANISTS.

Monday, May 3... Tuesday, ,, 4...

"Organ Stop Nomenclature."

July 13... Examination—F.C.O.
Wednesday, July 14... , A.C.O.
Thursday, 15... , A.C.O.
Friday, 16... Diploma distribution at 11.
Tuesday, 27... Annual General Meeting.
The Meetings will be held at the Neumeyer Hall, Hart Street, W.C.
E. H. TURPIN, Hon. Secretary.

55, Great Russell Street, Bloomsbury, W.C.

55, Great Russell Street, Bloomsbury, W.C.

VINIVERSITY OF TRINITY COLLEGE,
Toronto, Canada West.—FACULTY of MUSIC.—Trinity
College is the Church of England University of Upper Canada. It
has a Royal Charter of Constitution, and confers Degrees in Arts,
Divinity, Law, Medicine, and Music. Degrees in Music are offered to
English Students. The Examinations in Loudon are held simultaneously with those in Toronto. The next Examinations will be in
June, 1886. For further particulars apply to the Registrar for England,
Rev. E. K. KENDALL, M.A.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

Patron: HER MAJESTY THE QUEEN.
President: H.R.H. THE DURE OF EDINBURGH, K.G.
Conductor: W.B. BANNEY.
HANDEL'S MESSIAH, on GOOD FRIDAY, April 23, at 7. Artists:
Madame ALBANI, Miss HILDA WILSON, Mr. BEN DAVIES,
and Mr. WATKIN MILLS. Organist: Dr. STAINER.
Prices: 75, 6d., 6s., 5s., 4s., and Gallery, 1s.
GOOD FRIDAY.—HANDEL'S MESSIAH will be performed at the
Royal Albert Hall, at 7, and will conclude before 10 o'clock. Admission, 1s.

Madame ALBANI will sing in the MESSIAH, at the Royal Albert Hall, on GOOD FRIDAY, at 7. Admission, 18.

# TUFNELL PARK CHORAL SOCIETY. Conductor, Mr. W. HENRY THOMAS, 7, Lidlington Place, Harrington Square, N.W.

The LAST CONCERT of the Season will be given at St. George's Room, Tufnell Park, N., on Friday Evening, April 16, 1886, at 8 o'clock, when the following works will be performed:—Havdn's PASSION or SEVEN LAST WORDS, Gade's SPRING'S MESSAGE, and Smart's BRIDE OF DUNKERRON.

THE SOCIETY of ARTS Practical Examinations in VOCAL and INSTRUMENTAL TRACE in VOCAL and INSTRUMENTAL MUSIC will commence a Monday, May 24, 1886. Particulars can be obtained on application by the Secretary.

H. TRUEMAN WOOD, Secretary. Society's House, John Street, Adelphi, London, W.C.

#### J. B. CRAMER & CO.,

CONCERT AGENTS.

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M. BARTON McGUCKIN begs to announce that he can accept Concert and Oratorio Engagements from June next. Address, N. Vert, Esq., 52, New Bond Street, W., or 34, Elgin Road, Maida Vale, W.

CHOIRBOY, able to take Solos, WANTED, for Christ Church, Down Street, Piccadilly, Salary, £10 per annum. Light duties. Apply at Church on Tuesdays or Fridays, after 7.

CHOIRBOYS.—TWO VACANCIES.—Bayswater. Choral Services, Good Voices essential, but not Sight Reading, Free education, with private music lessons or small salary. K. Q., Messrs. Novello. Ever and Co., I, Berners Street, W.

CHOIRBOYS, with good Voices, WANTED, for a Church (Protestant) in West Kensington. Two Services on Sunday, and one Practice in the week. Stipend, £8, or 1s. each attendance. Apply, by letter, to Choirmaster, 13, Applegarth Road, West Kensington Park.

WANTED, for a Catholic Church in the N.W. district. Must have a good voice and read fairly. Salary

WANTED, for Church in West Hackney, Two MALE ALTOS, \$10 a year each, and Two LEADING BOYS, \$5 a year each. Organist, 5, Rendlesham Road, Clapton, E.

WANTED, for the Voluntary Choir of St. Peter's,
Hoxton Square, TREBLE, ALTO, TENOR, and BASS
Voices. Knowledge of Music necessary. Small remuneration will be
paid to Boys with good Voices. Apply, on Wednesday or Friday
Evenings, after Service, to J. B. Schräder, Organist and Choirmaster.

RUBERY HILL ASYLUM.—FEMALE ATTENDANT WANTED, who must possess a good voice and be able to read Music. Salary to commence at £17 per annum, and may increase to £28, with board and uniform after probation. Applications, with references, stating age and height (experience not necessary), to be made at once to the Medical Superintendent, Rubery Hill Asylum, near Bromsgrove, Worcestershire.

A LTO and TENOR WANTED, at once, for All Saints' Church, South Lambeth. Stipend, £8. Apply at the Church on Tuesday, April 6, at 8 o'clock.

KING'S COLLEGE, Cambridge.—Two CHORAL SCHOLARSHIPS for TENOR voices, each worth £90 a year for three years, will be offered for Competition on Tuesday, May 18, 1886, among Candidates under 25 years of age. Besides proficiency in music, a knowledge of Elementary Classics and Mathematics will be required. Further information will be given by the Senior Dean. King's College, Cambridge, to whom testimonials as to character and musical ability should be sent not later than May 4.

#### PROFESSIONAL NOTICES.

MISS MARIE ATHOL (Soprano)

Is prepared to accept engagements for Oratorios, Classical and Ballad Concerts. Address, Irwell Park, Eccles, Manchester.

MADAME EMMA BARLOW (Soprano)

(Leader and Choir Mistress, Platt Chapel, Fallowfield).

For Oratorios, Classical and Ballad Concerts, Organ Recitals, Cantatas, Conversaziones, &c. Address, Forsyth Bros., or Urmston, Manchester.

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MISS CARRIE BLACKWELL (Soprano). (Pupil of the late Madame Sainton-Dolby.)
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MISS FRASER BRUNNER (Soprano).
For Oratorios, Operatic, or Ballad Concerts, address, 44, Icknield Street, or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

MADAME EMILIE CLARK (Soprano).

(Compass G to C.)
For Oratorios, Classical, and Ballad Concerts, &c.
Address, 2, Wellclose Place, Leeds.

MISS ADELINA CLARKE (Soprano) MR. J. C. CLARKE, L.R.A.M. (Baritone and Solo Organist)

Are open to accept Engagements for Oratorio and Bailad Concerts, Organ Recitals, &c. Terms on application. Address, 24, Bridge Street, Walsall,

MISS KATE COLDREY (Soprano). For Concerts, Oratorios, & Lessons, 2t, Beaconsfield Rd., Tottenham.

MISS MARJORIE EATON (Soprano).

For Concerts, Oratorios, &c., 237, Katherine St., Ashton-under-Lyne. MISS ELEANOR FALKNER (Soprano).
(Of the London, Manchester, and Bristol Concerts.)
Address, Snow Hill, Wolverhampton.

MISS FUSSELLE (Soprano). Papil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music. For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MARIE GANE (Soprano), cert. R.A.M. "Ballads, Neumeyer Hall, W.—An excellent soprano, who sang with excellent taste,"—London Musical Critic. 48, Stanford Road, Kensington, W.

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Oratorios, Concerts, &c., 204, Lancaster Road, Notting Hill, W

MISS BESSIE HOLT, R.A.M. (Soprano).
3, Bradshaw Street, Higher Broughton, Manchester.

MISS HONEYBONE (Soprano).

(Pupil of Henry Parker, Esq., Professor of Singing at the Guildhall School, London).

For Oratorios, Concerts, &c., Bridlesmith Gate, Nottingham.

MISS FANNIE SELLERS (Soprano).
For Oratorios, Recitals, Ballad Concerts, &c., Crag Cottage, Knaresbro

MISS LILY MARSHALL-WARD (Soprano).
MISS NELLIE MARSHALL-WARD (Mezzo-Sop.)
MISS JESSIE MARSHALL-WARD (Contralto). Address, 80, Addison Street, Nottingham

> MADAME CLARA WEST (Soprano). MISS LOTTIE WEST (Contralto). Beethoven Villa, King Edward Road, Hackney.

> MISS EMILY CLARKE (Contralto).

(Pupil of Signor Fiori and the late Madame Sainton-Dolby.)
"An artist in every sense of the word, and one of the purest and most charming contraltos that we have heard for some time."
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Begs to announce that she is prepared to accept engagements for Oratorio, Miscellaneous Concerts, &c. Lessons in Singing, and on the Pianoforte, and Accompaniments to Voice or Violin. Address, 8, Florence Terrace, Ealing Common, W.

"The voice is of full, rich quality, and the range very extensive, from D on the third line of the bass stave to B flat, or nearly three octaves; great power of expression may also be recognised."—Musical Standard.
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MISS HELEN LEE, R.A.M. (Contralto). Address, Messrs. Forsyth Bros., Music Publishers, Manchester.

MADAME TALBOT LEGG (Contralto). For Classical, Ballad Concerts, Lessons, &c., address, 94, Lenthall Road, Dalston.

MISS MARGARET LEYLAND (Contralto). For Oratorios, Concerts, At Homes, &c., address, 51, Plymouth Grove Manchester. Terms, Press opinions, and vacant dates, on application

MISS PATTIE MICHIE, L.A.M. (Contralto). (Pupil of Signor Schira.)
For Concerts, Oratorios, &c., 68, Park Walk, Fulham Road, S.W.

MISS KATE MILNER (Contralto).

(Of the Guildhall School of Music).
For Concerts, Oratorios, Lessons, &c., 77, Macfarlane Road, Shepherd's Bush, W.

MISS CONSTANCE POOCK (Contralto). For Oratorios, Ballads, &c., address, 4, Valentine Street, Norwich. ei ar pc

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MADAME LEONORA POPLE (Contralto), (Medailat of the R.A.M., and pupill of Mr. Frederick Walker.) open to engagements for Concerts, Oratorios, &c. Address Messrs, Novello, Ewer and Co., 1, Berners Street, W.

MISS SANDERSON (Contralto).
For Oratorios, Concerts, &c., address, Casson Gate, Rochdale.

MISS EDITH THAIRLWALL (Contralto).

(Pupil of Madame Sainton-Dolby.)
For Oratorios, Concerts, Teaching, &c., 5, Provost Road, N.W.

MISS CLARA WOLLASTON (Contralto). (Pepil of J. B. Welch, Esq.) 24, King Edward Road, Hackney.

MR. CHARLES BLAGBRO' (Principal Tenor). Parish Church, Leeds

MR. EDWIN BRYANT (Tenor) 30, Lady Margaret Road, N.W.

MR. SINCLAIR DUNN (Scottish Tenor). For Oratorios, Concerts, and his English, Irish, and Scottish Enter tainments, address, 11, Berners Street, W.

MR. HIRWEN JONES (Tenor).
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For Oratorios, Orchestral and Ballad Concerts, address, 31, Beaumon Street, Portland Place, W.

MR. J. F. MILLER (Tenor).
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MR. JOSEF CANTOR,
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Répertoire comprises many of the lighter productions of Balk,
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Preston Herald.

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MR. WALLIS A. WALLIS (Bass). Or Concert Party. Address, Willow Grove Hall, Leeds

MISS LILIAN DIXON (Solo Violinist). For Concerts, &c., address, Harborne, Birmingham.

MISSVINNIE BEAUMONT (Soprano). Engaged N 155 VINNIE BEAU MON1 (Soprano). Engaged.

March 2, Beveriey (Miscellaneous); 4, Ayr ("Judas"); 5
Alexandria ("Samson"); 6, Glasgow (Miscellaneous); 9, Johnston
("Samson"); 11, Dumbarton ("Lay of the Bell"); 12, Give
("Hear my Prayer"); 15, Dunfermine (Miscellaneous); 18, Airdiz
("Judas"); 23, Keighley ("Creation"); April 2, Glaskiels ("Judas"); 18, Dalkeith ("Creation"); 6, Ditto ("Ancient Mariner"); 7, Galaskiels ("Judas"); 8, Dalkeith ("Creation"); 9, Falkirk (Miscellaneous); 29, Gerlesto
("Pary Ring"); May 6, Whithy ("Acis and Galatea"); 11, Hadelet
("Messiah"). Address, Point House, Brigg, Lincolnshire, and
Novello, Ewer and Co., 1, Berners Street, London.

MISS MADELINE HARDY (Soprano) will sing: Mach 34, Windsor ("Hymn of Praise" and "God, Thou are great"); April 1, City 2, Brixton; 5, Clapton; 8, City; 21, City; 23, Hackney ("Messiah); 28, Freemasons' Graud Festival; 24, Loughton; May 5, City. For terms, &c., address, 19, Park Crescent Stockwell, S.W. to). , Lenthall

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MADAME ELLEN LAMB (Soprano) begs to announce that she has REMOVED to 1, King Henry's Road, South Hampstead, N.W., where all communications respecting Oraroto and Miscellaneous Concerts, and Lessons, should be addressed. MISS NELLIE LEVEY.—"A charming singer."

-Vide Press. Pupil of Mr. Frederick Walker. For Oratorios,
Concerts, At Homes, address, 12, Red Lion Square, Holborn.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts, be addressed, 28, Grove End Road, London, N.W.; or, 50, Church Street, Liverpool.

MDLLE. GIULIA VELMI, late of the Royal M DELLE. GIULIA VELMI, late of the Royal Italian Opera Company, begs to announce that she has returned from Germany, and is prepared to accept ENGAGEMENTS, either as Prima Donna in Opera, or as Principal Soprano in Oratorio and Concerts of every description. Her répertoire consists of all the popular Operas and Oratorios. For vacant dates, address, 7, Chesilton Road, Fulham, S.W.

M.R. JAMES GAWTHROP (Tenor), Gentleman of Her Majesty's Chapel Royal, St. James's, and late of St. George's Chapel, Windsor, begs that all communications be addressed to 34, Priory Park Road, Kilburn, Ny.

M.R. HOLBERRY HAGYARD (Tenor) of the London, Birmingham, Glasgow, &c., Concerts, has a few vacant dates in April and May. For terms, &c., address, Trinity College, Cambridge.

MR. JOHN M. HAYDEN (Tenor), Principal First Tenor of Salisbury Cathedral, &c. Engagements booked to July. For vacant dates, address, 20, New Street, Salisbury.

M. R. CHARLES KENNINGHAM (Tenor), recently appointed to CANTERBURY CATHEDRAL, requests that all communications during the month of April respecting Engagements, &c., be addressed to him at 54, Norwood Street, Hull.

MR. ALFRED KENNINGHAM begs to announce that he will sing in Ballads, at Kensington; Ballads, Croydon; Ballads, &c., City; Ballads, Camden Town; Rossini's "Stabat Mater" and Gaul's "Holy City," Coventry: Haydn's "Passion Music," Kilburn; Bach's St. John "Passion," St. Stephen's, Westbourne Park; St. Matthew "Passion," St. Stephen's, Westbourne Park; St. Matthew "Passion," St. Paul's Cathedral; Schütz's "Passion Music," Parson's Green (four times); "Messiah; "Bow and Bromley Institute; Gounodis' "Mars et Vita," Mendelsoshn's "Elijah," Rossini's "Stabat Mater," and Dr. Abram's "Widow of Kin," at Hastings Festival; "Elijah," High Wycombe; "Elijah," Maidenhead, Dr. Staher's "Daughter of Jairus," &c., Bedford, For vacant dates, address, Growdale, Parson's Green, S.W.

MR. S. MASON (Tenor), late of Bristol Cathedral. 1V1 begs to announce that on and after March 25 his address will be The Cathedral Exeter.

MR. ROBERT GRICE (Baritone, of St. Paul's Cathedral) is at liberty to accept ENGAGEMENTS for Oratorios, Concerts, Dinners, &c. For terms and vacant dates, addless, 8, Ringeroft Street, Holloway, N., or to St. Paul's Cathedral, E.

SIGNOR VILLA (Baritone). Engaged: April 2, Kensington Town Hall (Miscellaneous Concert); 7, Forfar ("Elijah"); 13, Sydenham. Address, 26, Maude Grove, Brompton, S.W.

M. E. JACKSON, of Lincoln Cathedral, having been appointed Principal BASS of New College, Oxford, begs to announce that on and after April 20 his address will be NEW COLLEGE, OXFORD.

HORAL SOCIETIES and CONCERT-GIVERS supplied on the shortest notice with VOCALISTS, CHOIRS, ORCHESTRAS, &c., by the English and American Bureau, 45, Leicester Square, W.C. Manager, Mr. E. A. Williams. Office aours, 12,30 to 3 o'clock, except Saturdays.

HATTONIAN QUARTET.—(T. Shimell, Alto;
Planist; J. W. Sanderson, Bass.) For Dinners, Concerts, &c. London and Suburbs. Ladies and other artists when required. Warren Tear, 21, Foxley Road, Brixton.

HE MANCHESTER CONCERT AGENCY, Mr. JOHN TOWERS, 182, ONFORD STREET.

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GERMANY.—Miss SERCOMBE, L.L.A., late Assistant Mistress at the Norwich High School, continues to receive a limited number of Pupils. Special arrangements made for Ladies wishing to study Music at the CONSERVATORIUM, Danneckerstrasse, STUTTGART.

### Mr. Stedman's Musical Agency

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M.R. STEDMAN will be happy to advise his clients upon all professional matters, confidential or otherwise, either by letter or personally by previous appointment at his Offices, 12, B-mers Street, London, W.

#### MUSICAL INTERNATIONAL COLLEGE.

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Principal: EDWIN M. LOTT, Mus. Doc.
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Practical Examinations conducted throughout the kingdom. Hedley
Carus, Esq., Hon. Sec., 270, Cornwall Road, W.

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SINGING.—A Young Lady, having completed five years' training under a Master, gives LESSONS at Pupils' Resilences. Terms moderate. Z., Mrs. Vallis, 83, Lupus Street, Belgrave Road, S.W.

L ESSONS in all MUSICAL SUBJECTS by Post.
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M ISS CLARA TITTERTON, Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms, Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and A Homes. 20, Godolphin Road, Goldhawk Road, Shepherds Bush, W.

A LADY (3 years' Pupil Conservatoire of Leipzig), A holding highest Diploma, desires PUFILS, or good position as Visiting Music Mistress in School. Miss Royston, 18, Addison Gardens, Kensington, W.

#### TRINITY COLLEGE, LONDON.

PRESIDENT: THE EARL OF ABERDEEN.

THE NEXT STUDENTS' ORCHESTRAL CONCERT WILL TAKE PLACE ON SATURDAY, APRIL 10, AT 8 O'CLOCK, AT PRINCE'S HALL, PICCADILLY.

#### CLASSES AND LECTURES.

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#### THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1886.

#### LISZT.

WE are upon the eve of an important event in the annals of our musical history-the visit to London, after an absence of forty-five years, of the famous and illustrious pianist and composer, Franz Liszt. It has never been disputed that the English people have always been the foremost to recognise the claims and pretensions of foreign artists of all grades, and the advent of any virtuoso with a big Continental reputation is sure to be hailed with acclamation by lion-hunting amateurs. Cynics may attribute this effusive welcome of greatly-talked-about foreigners to that snobbish element in the national character which "dearly loves a lord"; but we are not cynical, and prefer to place our trust in the tradition of English hospitality. Nothing finer has ever been written, in this regard, than Tennyson's address to the Princess Alexandra; and the statement that we are "all of us Danes in our welcome of thee, Alexandra," was simply an echo of the sentiment of the nation. A poet less adroit—or less intensely human—might have cloaked the fact beneath diplomatic diction; but Tennyson goes at it straight, and tells the honest truth at once. Forgetful of the circumstances which may have led to Liszt's last visit to this country in 1840 proving unprofitable, and even without reference to the growing popularity of his works, as the catholicity of artistic tastes advances, we are all of us Hungarians in our greeting of this most extraordinary man. That he long has been a power in music is incontestable, and that his personal influence, no less than his artistic gifts, has drawn towards him a vast number of musicians, is no less indisputable. The grandest boast of a pianist to-day is to advertise himself or herself, as the case may be, as a "pupil of Liszt." This mere fact is pregnant with meaning; a whole volume might be devoted to the subject, and yet speak with feebler argument.

It must be a grand thing for a man to be able to look back upon such a career as that which Franz Liszt has enjoyed—to review the past, since the time when, as a ten-year-old pianoforte-player, he received Beethoven's kisses, to the moment when he knew himself as the greatest exponent of his art of his own or any other period. With what pride must he now consider that this altitude, won by his own talents, belongs to him at this very moment. If there were held a plebiscite throughout the world, to determine who is the greatest living pianist, the unanimous vote would proclaim Liszt the foremost of all. And yet it is only a very chosen few who have heard the Hun-garian master play since his voluntary retirement from the concert platform. That he will be persuaded, during his temporary sojourn with us, to break through this rule of reticence is unlikelyindeed, it would be both unreasonable and unjust to seek to make him do so. What would he have to gain by pandering to the tastes of the curious few? Nothing. The laurels won in his prime, be sure, are jealously guarded; and what can a man so ripe in years seek to gain more? The gratification of the few, at the possible expense of the feelings of the discriminating many, would be distinctly regrettable. We do not suggest that Liszt has lost any of his juvenile fire or energy, but the principle which leads

Grisi essayed the part of Lucrezia Borgia at the old Her Majesty's Theatre, on the eve of its destruction, did she increase or imperil her former reputation? Liszt will do well simply to remain with us as a guest; not to pay for his reception by giving an entertainment. His present visit should be merely a triumphal procession, and he should find his path plentifully bestrewn with flowers. Already several fetes have been organised in his honour. At Mr. Henry Littleton's a grand reception has been arranged; Mr. Walter Bache, Liszt's devoted pupil and admirer, holds a levée at the Grosvenor Gallery, to which all the notabilities of musical London have been invited to meet the Hungarian master; the performance of "Saint Elizabeth," at St. James's Hall, by the Novello Choir, under the direction of Mr. A. C. Mackenzie-himself a noted adherent of Lisztwill be graced by the presence of the author; on the following day, Dr. Henry Wylde will perform the same work, with the assistance of the students of the London Academy of Music; and the Chev. Emil Bach will also give an important Liszt Concert. There need be no apprehension lest the music which the Hungarian composer-pianist has written should be forgotten. Once up in the air the name of Liszt will not be suffered to drop; it will be another case of "Figaro qua, Figaro la, Figaro su, Figaro giù"—only Figaro will be spelt another way.

Let us take a bird's-eye view, as it were, of Liszt's life and achievements. He was born at Raiding, in Hungary, October 22, 1811, and at twelve years of age he made his first public appearance in Vienna, when Beethoven was so effusively polite to the young genius. In Vienna he studied under Salieri and Czerny, and already showed his capacity as a creative, as well as an executive, musician by furnishing one of the variations on a waltz theme by Diabelli, to which fifty were added by contemporaneous musicians. Beethoven was invited to write one variation for this work, but the iron entered into his soul, and he wrote thirty-three! The entire number, under the name of "Vaterlandische Künstler-Verein," were published the same year (1823). From Vienna Liszt proceeded to Paris, intending to study at the Conservatoire; but Cherubini, then in power, would not admit the young alien, who accordingly pursued his studies under Paër and Reicha. A one act operetta, "Don Sanche," was brought out at the Académie Royal in 1825-not a bad opening for a lad of fourteen. History is silent as to what ultimately became of this work. When only sixteen years of age, Liszt lost his father, and apparently had to support both himself and his mother. Then came tours innumerable, and concerts in which the fame-rapidly spreading-of the young virtuoso was fully maintained. In London he played Hummel's Concerto, in May, 1827; and three years later performed Weber's Concertstück and (with Ole Bull) the Kreutzer Sonata of Beethoven. It is said that this last English engagement was disastrous to the artist, that no less a deficit than £6,000 appeared on the agent's books; but Liszt, with characteristic complacency and good nature, bade the agent not to mind, that he himself would make up the difference. To the honour of the man, let it be recorded, that this was no empty vaunt. But the records of Liszt's generosity are legion. It was he who devoted the proceeds of several Concerts to the distress caused at Pesth by the inundation of the Danube in 1837, and to his liberality was primarily due the comple-

discriminating many, would be distinctly regrettable. We do not suggest that Liszt has lost any of his juvenile fire or energy, but the principle which leads many artists to attempt fresh triumphs late in life is not founded either on good taste or judgment. When

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of concentrating his influence and interest upon the fortunes of unrecognised musicians. The early works of Wagner fell in his way, and the reception they met with at the hands of the great-hearted chef d'orchestre can only be recorded in his own words. When, on can only be recorded in his own words. account of his political principles, Wagner was proscribed and forced to fly from Germany, he writes :-"The very day when my personal danger became a certainty, I saw Liszt conducting a rehearsal of my 'Tannhäuser,' and was astonished at recognising my second self in his achievement. What I had felt in inventing this music he felt in performing it; what I wanted to express in writing it down, he expressed in making it sound." Continuing, Wagner writes:— "At the end of my last stay at Paris, when ill, miserable, and despairing, I sat brooding over fate, my eye fell on the score of hengrin' which I had totally forgotten. the score of ' Lohengrin' Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to Liszt, and his answer was that preparations for the performance were being made on the largest scale that the limited means at Weimar would permit." And thus the world became the richer by "Tannhäuser" and "Lohengrin," through a hard-working and sympathetic conductor, living in remote Weimar! We do not say that the world's gain has been excessive; but the two works are additions to the lyric stage about which the world would not like to be silent. After a period of wonderful activity, Liszt resigned the Court Directorship in 1859, and since then has not resumed his intimacy with public life. In his journey to London, this year, Liszt took Paris en route, and no doubt renewed the friendships of years gone by. That he has been "lionised" by the excitable Parisian public goes without saying. On the 26th ult. his "Graner Messe" was given in the church of St. Eustache, M. Colonne directing an orchestra and chorus of four The performance was given for the benefit of the Catholic Schools of the Second Arrondissement, which circumstance will perhaps reconcile us insulars to the fact that tickets had been at a fabulous price for days in advance. The "Graner Messe" written for the inauguration, thirty years since, of the church of Gran, in Hungary.

Altogether, it is a very amazing figure which will be presented to our gaze in a very short time. Premier pianist—an honour universally accordedpioneer of the " music of the future," and composer of almost countless works-some creative, others redistributive-Franz Liszt stands at this moment a fit subject for hero-worship. Whatever he has done, he has done with a whole heart, and the tale of his charities will mingle in the mind of the listener with the sounds of the music emanating from the soul of a devout man and a great musician. Let the cry of

the English people to Liszt be "Ave!"

#### "ST. ELIZABETH."

II.

THE CRUSADERS.

THE chorus with which this section of the work opens (Allegro impetuoso, B flat) is largely built upon the ecclesiastical progression "symbolical of the Cross ":-



which so many classical masters-Mozart and Mendelssohn included-have employed. The use made of it when the voices enter may here be shown-



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This is the key to the chorus as a whole, but attention should be given to other features; among them the independent March rhythm of the orchestra, which is very conspicuous and an important aid to the effect sought by the composer.

The words in which the departing Landgrave calls upon his people for allegiance to the wife he leaves behind are set to music sufficiently definite to speak for itself. It contains a reference to the Elizabeth theme, after the line, "To leave my loved ones here The orchestral march in the preceding chorus is also drawn upon. The short chorus in reply is chiefly noticeable for a phrase borrowed from the Hungarian national air-



The farewell scene now entered upon is almost wholly taken up by Elizabeth's passionate appeal to her lord. This begins with a Lento movement, "0 tarry! O shorten not the hour," in which intense and anguished expression is sought by free use of chromatic melody and harmony. An ascending sequence is here very noticeable--



An Allegro agitato assai (B major) follows, on the words "With grief my spirit wrestles," in which the voice part has a simpler character, the effect of agitation and distress coming from quickened movement and the nature of the orchestration, especially the surging of the basses through a portion of the chromatic scale. The solo opens thus-



Upon the leavetaking of husband and wife, the strains of the waiting soldiers now intrude again and again, but as the music is that which opened the scene,

remarks upon it are unnecessary. Besides, it cannot distract regard from the principal characters, to whose situation it gives strength and significance.

The chief division of the March and Chorus that terminate the scene is based upon the Gregorian intonation, which will at once be discerned in the leading theme (Allegro risoluto)-



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This is at first lightly scored, but orchestral power increases as the March goes on, till a climax is reached upon a tributary theme—



one of several that need not be more particularly

The subject of the Trio (un poco meno mosso, E major) is said to be derived from an old Pilgrims' song, supposed to date from the time of the Crusaders. Thus it runs-



It is at a resumption of the foregoing (in B flat) that the voices enter, developing great masses of harmony. Soon, however, material is drawn from the main body of the March, the Gregorian intonation again predominating, and thus an advance is made to a strenuous and stirring climax, in which the composer makes use of every possible contributory to sonorous effect. Thus the first part of the work ends.

At the beginning of the second Part, the evil genius of the drama comes upon the scene. What it is that occupies her thoughts the music tells us at once, the clarinet leading off with another version of the Elizabeth theme-



This soon changes to an Allegro agitato assai, in which figures most conspicuously another Leitmotif-



aptly expressing the fierce determination of the Landgravine to expel her daughter-in-law from her home. Subsequently, indeed, we find it given in this connection-



Its significance throughout the dialogue now entered upon is at once appreciated in hearing, especially as no other musical feature calls for remark.

Acquainted with the fate in store for her, the Hung-Acquainted with the late in store for her, the Hung-arian princess breaks forth into lamentation, the musical expression of which is marked by abundant use of chromatic melody. The principal phrase of her first solo is heard throughout an orchestral introduction, and then from the voice-



with a syncopated string accompaniment. All that follows is in keeping with its peculiar mode of progression. Take the following as a case in point—



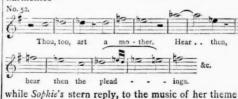
Sophie sternly answers, "Decided is thy fate," her representative theme being in close attendance. Indeed, the music to the entire dialogue of the women is made up of representative themes. For instance, when Elizabeth proudly asserts her royal descent, the Hungarian national air is heard-



while a reference to herself-" Shall I forsake what yet remains?"—evokes her own motif, by this time so familiar. That theme in full (see Ex. 1) accompanies her entreaty, "O grant the only prayer I ask," and, with the motif of the Landgravine and of Elizabeth's appeal, carries on the scene to the end of a short concerted episode for the two women and the Seneschal. The part of the man in this trio is remarkable as being an instance of well nigh pure diatonic melody-



and as widely contrasting with its thematic surroundings. Elizabeth's following solo, "Thou, too, art a mother," brings relief from the all-pervading motives with its short broad phrases and tremulous orchestral harmonies-



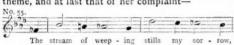
while Sophie's stern reply, to the music of her theme (unaccompanied)-



is an effective dramatic stroke. Then again we hear the *motif* of *Elizabeth's* lament, followed by the despairing cry—



The Princess's invocation, "Thou house, for all thy happy hours," makes further use of the Elizabeth theme, and at last that of her complaint—



brings the painful scene to an end. In the foregoing remarks attention has mainly been given to thematic points, wherein the chief interest lies, but much might be said regarding the composer's harmonic method and his orchestration. It is not possible, however, to set forth within reasonable limits characteristics that demand a good deal of exposition.

STORM.

This is an extended movement (Allegro moderato e maestoso) in which, though vocal solos are interspersed, the orchestra plays the principal part. But it is no more independent of representative themes than the preceding dialogue, while in varying these the composer is as ingenious as ever. He begins with the



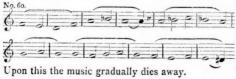
follows on with the Elizabeth motif-



Large use is also made of a phrase already familiar in the music of the Landgravine—



But as the storm gathers power, these are swept from the orchestra. In performance, the rest speaks loudly enough for itself, while in analysis, like most music of the kind, it claims the privilege of securing a realistic effect by any means. At the close of the storm—there is no occasion to dwell upon the incidental solos—the Elizabeth theme is once more heard, now given out by oboes and English horn—



The section entitled "Elizabeth" opens with an extended soprano solo, most of which is in the unusual key of F sharp major. Its vocal part illustrates the composer's frequent method by being more of a declamatory than cantabile character. This arises, to some extent, from the assiduous display of the Elizabeth theme in the orchestra and the consequent interjection of short vocal phrases which do not interfere with it. Nevertheless the solo is adorned by not a few purely melodious passages for the voice. Such is the following, obviously based upon the motificial ramed—



which motif, indeed, constitutes the foundation of the whole piece up to the point where the mind of the Princess goes back to the home of her youth. Here the Hungarian air naturally takes precedence—



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and gives the remainder of the solo its chief thematic character. To follow it in hearing is to keep a clue through a maze of accessory matter, having as it not least formidable part ever-shifting chromatic harmony. The solo is followed by a long postlude, offering no very salient feature for remark, save, perhaps, its final transition to the dominant of G. This appears sufficiently striking—



The poor, among whom the outcast Princess now lives, praise her works of mercy in a chorus (Andante moderato) taking its principal theme from the Kirchenlied mentioned in Mr. Barry's preface. This subject appears, with broken phrases, in the orchestral introduction, but is given complete by the voices, as thus—



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e ory the being imitated with success. For instance, the first sopranos have the following-





the second sopranos answering-



while orchestral interludes keep up the connection with the original melody. All the voices join on the lines "And him o'er whom the death-angel passed; Him didst thou gently lay to rest at last." The music here is very simple, but in simplicity lies some of its effect-





After a short solo for Elizabeth, "O take what yet to me remaineth," comes an ensemble; "Elizabeth, thou holy one!" for chorus and solo soprano. This too, if not built upon the Kirchenlied, is attended by it; and includes one of its phrases in a vocal unison. The most salient feature of the ensemble is a passage for unaccompanied chorus, which pays due regard to the somewhat archaic character of the whole section-



DEATH OF ELIZABETH.

The scene of Elizabeth's death in the odour of sanctity is not prolonged, being limited to a soprano solo, founded upon the heroine's theme, which we hear from the violins after a quasi-recitative: " This is no earthly night." It is accompanied by a hitherto silent harp-



and waits upon the voice without cessation; the choral theme and a part of the second Elizabeth phrase-



being also largely used for this purpose. The saint's last words should be quoted not only for the pathos of their music, but because the phrases, one of which belongs to the Elizabeth theme, are afterwards introduced-



This is followed by an orchestral passage which substantially reproduces that coming after Elizabeth's Prayer.

CHORUS OF ANGELS.

The composer directs the angelic music that directly follows the saint's death to be sung by a semi-chorus or three solo voices. It begins with an introduction in three parts, unaccompanied. Observe the effect of the last chord, without its third-



This leads to a passage in F sharp major, accompanied by a harmonium only; the instrument being placed, according to a special instruction, "in the midst of the singers." Its function is simply to double the voice parts-



The semi-chorus next repeats with modifications the passage shown in Ex. 68 above, after which a full chorus of female voices, in three parts, is entered upon, accompanied by strings (trem.), woodwind, horns, harp, and harmonium. Here the passage, modified from that shown in Ex. 68, occurs again, but attention is chiefly due to some bold and striking progressions in the earlier bars. Take the following as examples-



The number ends with a ritornello in which an ethereal effect is sought by harp passages, attended only by sustained pianissimo chords for the violins, violas, and celli.

#### SOLEMN INTERMENT OF ELIZABETH.

An orchestral movement of considerable dimensions preludes the solemn function which forms the business of the last scene. Described as a "Recapitulation of leading themes," it may be intended to suggest a review of the dead saint's history; just as, in the Dead March for Siegfried, Wagner wonderfully brings before us the whole story of that hero. After four bars, occupied by a funeral bell and drums, we hear the Kirchenlied-



This supplies matter for a short introduction (Andante maestoso, E minor), and then the main movement (Quasi-Allegro moderato, E major) is entered upon fortissimo by the entire orchestra. It deals first with the Elizabeth theme, now given out with all possible pomp and circumstance, as though glorified-



Next occurs a phrase-



which seems to be a graceful variation upon the opening notes of the Kirchenlied, after which the opening notes in question are associated with a reference to the Crusaders' Marchfir

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Presently comes a change of key to B major, and the Hungarian air is introduced-



Another change, to E flat, and we have the Pilgrims' Song-



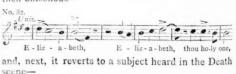
Now the tale of themes is complete, and the rest of the movement can be followed for itself rather than for what it is supposed to represent. The Interlude ends with an Andante, having as its chief feature a fragment of the Elizabeth motif. With regard to the whole number, its rich and varied orchestration is undoubtedly in Liszt's best manner.

In the course of the solo forming the Emperor's address, "I see assembled round the throne, orchestra makes several references which will instantly be recognised. In these the Crusaders' March is included, and likewise the Kirchenlied, the last-named eventually having the field to itself and forming the link between the address and the chorus following.

The Chorus of People, "'Mid tears and solemn mourning," is accompanied at the outset by fragments of the Kirchenlied. Its vocal structure, like that of many other numbers, presents unusual variety. At first it is antiphonal, the female choir answering the male-



then unisonous-



No. 83.

The Crusaders enter, as may be supposed, to the strains of their now familiar March, upon which the first part of their chorus, "O Thou, whose life-blood streamed," is superimposed. Nothing in this part of the scene calls for particular comment.

The archaism of Church music succeeds to the sympathetic utterances of the crowd and the pomp of military strains. First of all come the Choristers, singing in unison, unaccompanied save by the organ, another version of the Elizabeth theme-



They soon break into harmony-chords in the naked simplicity of a bare fifth-

and so quickly end. Next the Hungarian Bishops are heard in passages of a like character, the German Bishops following, with a fragment of the Elizabeth motif-

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This leads to an ensemble in the nature of a hymn, "Tu, pro nobis, mater pia," simply harmonised, and accompanied by full orchestra and organ. It opens with the Elizabeth theme, almost as a matter of course-



and in this fashion, broad and imposing, continues till the Coda "Amen" is reached. Here the voices have partly unison phrases, while below them the orchestral basses iterate and reiterate a fragment-

of the motif which, as it began the work, now ends it.

THE FAUST LEGEND, AND ITS MUSICAL TREATMENT BY COMPOSERS

> By F. CORDER. IV.

9. "OVERTURE and Incidental Music to Goethe's Faust." By P. J. von Lindpaintner.

Peter Joseph von Lindpaintner (1791-1856) was a sound and steady musician of the Weber school. His compositions, like those of Marschner, Reissiger, Spohr, and others, were once much admired, and have only been pushed out of notice by the crowd of new aspirants to fame, who claim all the available space in but a slight criterion of the whole. This interlude

modern programmes as their just right. We have no information as to the scope of his "Faust" music, and as the Overture only is published, it is to that we will confine our attention. It is now being played before Mr. Wills's "Faust" at the Lyceum, but of course a theatre band is too weak in the matter of strings to give a fair idea of it. It is one of those bustling, energetic overtures, with fine work for the first violins, such as the composers of this school were famous for, and a quotation of the opening bars will give an idea of its general character :-



The construction is quite orthodox, and calls for no comment. There is nothing in this bright and vigorous piece of orchestral writing that seems more appropriate to "Faust" than to "Julius Cæsar," or any other heroic play, but we must not be hard on the composer for thus failing where no one else can be said to have succeeded.

10. "Overture and Incidental Music to Goethe's Faust." By Julius Rietz.

Mere mention of this work must suffice, it being unpublished. The composer (born, 1812; died, 1877) will be familiar by name to most of our readers as the intimate friend of Mendelssohn. A distinguished violoncellist, a profoundly scholarly musician, and one of the most eminent of all conductors, he yet never took high rank as a composer, though he wrote a good deal in all departments. His name will a good deal in all departments. His name will chiefly live as a conscientious editor of classical works for Breitkopf and Härtel, the Bach and Handel Societies, &c.

We must here acknowledge our indebtedness to a correspondent who reminds us that one work of some importance has been omitted from our list. This is "Scenes from Goethe's Faust, set to music by Henry Litolff (Op. 103). Dedicated to his Highness the reigning Duke of Saxe-Coburg Gotha." 185-. There are three of these scenes published: Scene 1, Faust's Study; Scene 2, Before the City Gates; and Scene 7, Gretchen in the church. They are for voices and orchestra, and are published (by the composer's firm) in full score. Their claim to notice is the singularity of the treatment, the scenes being not intended for stage use but as concert pieces like those of Schumann, soon to be mentioned. Thus the first scene opens with a few bars of slow introduction for the orchestra, which suddenly ceases and Faust's first twelve lines are spoken, not sung, by a reader. A few more bars from the orchestra and another eight lines are read, again the same, and the speech finishes accompanied by a tremolando chord. Next follows a long movement for orchestra Presto agitato, which is very animated in character, but the subject-matter of which consists of the merest shreds, chiefly rhythmical figures rather than phrases, such as the following-



the two quavers and dotted minim of the third bar being especially persistent. This does not seem very brilliant material for an orchestral piece, but in an extended quick movement the separate phrases form

at last fades away in long sustained chords, and the reciter resumes Faust's invocation to the Spirit, now speaking through music. The same phrases here reappear more disjointedly with—in one place—very strange instrumentation, including tremolando passages for flutes and clarinets and a roll on a single suspended cymbal. Throughout the orchestration shows an exceptionally firm hand. The Spirit sings in severely monotonous recitative, Faust continuing to speak only. On the former's disappearance the wild orchestral *Presto* is resumed and repeated entire, ending at the point where Faust is about to quaff the poison. Here the harp suddenly enters, accompanying the celestial Easter Hymn which is effectively set as it stands in the poem, that is, without curtailment. The character of this movement is excellent, but the themes are a trifle dry. The same remark applies to the whole of Litolff's work. The second scene comprises, of course, the Beggars' song, Soldiers' chorus, and Peasants' dance. There is an orchestral introduction of some length, pastoral in character, founded on the following phrases worked separately and together-



The Peasants' song and dance are also made up of but two simple phrases, repeated in every possible shape—



After this gay and spirited movement the opening tastorale is resumed, and worked out as before. The third scene strikes us as the best, being the terrible dialogue between Gretchen and the accusing demon, ever and anon interrupted by the sinister strains of the "Dies irae." The "Judex ergo cum sedebit" is set as a very impressive fugue of considerable difficulty. The parts of Gretchen and the Evil Spirit are sung by soprano and baritone, as in Schumann. There are no extraneous orchestral interludes, so this scene might almost serve for stage purposes. The work, as a whole, has interest enough, if only in the orchestration, to make one desirous of hearing it, but it is scarcely likely ever to be performed in England.

11. "Scenes from Goethe's Faust." By Robert Schumann.

This is a work of similar scope to the last—i.e., a setting of Goethe's text for Concert performance—but how different! A work which throws all other "Faust" music, even the best, utterly into the shade—a work, one portion of which must stand for ever as its composer's masterpiece, unapproached in beauty and poetic feeling, a noble monument to the great poet. As an independent work of art, its value is, of course, diminished by its fragmentary shape, a great poet. As an independent work of art, its value is, of course, diminished by its fragmentary shape, a complete answer to those critics who, whenever the few scenes only from various parts of the poem being set, though this drawback is not so much felt in Germany as in England, where Goethe's "Faust" is comparatively unfamiliar. A more serious drawback for it has neither unity nor completeness. This marter of the fact that while the concluding portions were penned between 1843 and 1848, Schumann's brightest

and best period, the first two parts show unmistakable traces of the mental decadence which clouded his later years. The profound melancholy gloom which pervades the Overture especially is characteristic of all Schumann's last works, which also are nearly all in the key of D minor. The mournfulness is by no means unsuited to the subject here, and though in some respects a weak work, Schumann's Overture seems more worthy of its theme than any other we are acquainted with, even Wagner's. The principal subject—

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has always seemed to us singularly expressive of the restless striving of Faust's spirit, and derives additional pathos from appearing to be also the reflection of the composer's suffering mind. In the Garden scene, as in other parts. Schumann has set portions of the text not intended by the poet for music, but this is no crime. The charming dialogue when Gretchen plucks the flower leaves for an oracle seems to yearn for musical expression, and though Schumann is by no means at his best, the character of the scene is poetic in the extreme. The same may be said of the two following scenes, "Gretchen before the shrine" and "Gretchen in the church." Schumann's fountain of melody seems to have sadly dwindled, his means of expression are limited, and his music seems to breathe absolute mortal anguish of mind; but this very fact gives just the colouring that is required for these two scenes. The scene in the church has been set pretty much as it stands by several composers, but Schumann alone has really risen to the height of the situation. The misery of Gretchen, the terrific denunciations of the Evil Spirit, and the solemn awfulness of the "Dies ira" are here given, not with the superficial brilliance of Gounod, the dry scholasticism of Litolff, or the ambitious diffuseness of Prince Radziwill, but with a poetic power all Schumann's own. Part II., consisting of three scenes from the second part of "Faust," cannot be praised so highly; the lack of inspiration is sometimes painfully evident, and there is too little variety. The opening scene of Goethe's second part. with Ariel and the sylphs, which is so exquisitely lyrical, has not been set satisfactorily by either Schumann, Pierson, or Lassen. The first is too Schumann, Pierson, or Lassen. gloomy, the second too vague, and the third too superficial. The next scene—that between Faust and the four grey women-is hardly one which lends itself to effective musical treatment, but the general character is weird and grotesque. That which character is weird and grotesque. follows is the scene of Faust's death, which is set as it stands up to the exclamation of Mephistopheles and the Lemurs, "The index falls! the end is reached!" thus omitting the supernatural strife for possession of Faust's soul. We confess to finding this number absolutely uninteresting; it sounds like an endless series of chords and nothing else. The contrast between this second and the third part-which is a setting of Goethe's Epilogue-is so violent as to afford a complete answer to those critics who, whenever the last portion is performed, complain of having the work "mutilated." As a matter of fact, Schumann never intended the work to be performed as a whole, for it has neither unity nor completeness. This marvellous setting of Faust's Salvation is, besides being

stream of simple tunes in Schumann's best vein. From the opening chorus of Anchorites to the final prodigious Chorus Mysticus all is glorious melody. If, as a London critic lamented on its first performance, Schumann has not made Goethe's meaning any more clear by his music, he has at any rate given this part of the poem an interest in the minds of thousands on whom it would otherwise have made scant impression. The song of the Seraphs—

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the Angels' chorus, the beautiful solo of Dr. Marianus (Faust), which reminds one faintly of Schubert—



these and many other strains are not only beautiful in themselves but are perfectly satisfactory regarded as settings of the poetry. If the words are in some places repeated rather often we can bear to dwell on such profound utterances and can all the more easily persuade ourselves that we understand them. The magnificent Finale has two settings, the opening portion of twenty-eight bars being the same for both. The first and shorter version is generally performed, but the second is also extremely fine. It is more polyphonic and with freer and bolder part-writing for the voices than the former, which like most of Schumann's choral music, runs the risk of tiring the ear by its perpetual full chords. One lingers over these pages with such unalloyed pleasure that it is quite a painful wrench to lay aside the score and turn to—

12. "Music to the second part of Goethe's Faust." By H. H. Pierson.

Henry Hugh Pearson, or Henri Hugo Pierson, as he afterwards Germanized his name, is, perhaps, of all English musicians the one whose works are least known and appreciated in his own country. How is this? Nothing more simple. Having the ill-luck to live just at the time when musical art was at its worst in England (he was born in 1815, and died in 1872), and being gifted with a talent of that refined kind which rather shuns than desires the recognition of the general public he abandoned his native country and settled in Germany, consequently, the Oratorio "Jerusalem," and a few part-songs and solo songs, are all the works of his which have been published in England. It is, however, only fair to the British public to add that Pierson's larger works are all so hizarre, and unlike those of any other composer, that it is small matter for wonder if they have failed to secure recognition on the few occasions of their performance. We hope at a future time to find an opportunity of saying more about this remarkable composer-at present our business is with his "Faust" music.

As the art-critic who has succeeded in grasping the principles of Rossetti and Burne-Jones feels when confronted by the "Symphonies" of Whistler, so does the musician who has mastered the intricacies of Wagner, Liszt, and Berlioz feel when he encounters the music of such men as Pierson and Dräsecke. He cannot, like the general reader, impatiently toss it aside with the epithet, "Mad, incomprehensible prominent ones, merely making general remarks on

stuff!" but he pores over it again and again, vainly hoping that familiarity will throw light upon the obscurity which enshrouds the principles upon which these men worked. Some critics will finally believe that they have no principles whatever, but surely that is too superficial a judgment. The ordinary schoolboy, who knows the first laws of algebra and trigonometry, might say the same on dipping into the infinitesimal calculus. It is impossible that men who have had a complete musical education, have won honours and distinctions in the same lines as others, should, when they compose original works, proceed without plan or method. Yet truth obliges us to confess that the portions of Pierson's " Faust music which are in the slightest degree intelligible, as regards design and theme, are but few and far between. Phrases appear and disappear, have no counterpart or continuation, and are rarely heard a second time. The rhythm and the time change now and again without comprehensible object, the music goes on as long as it likes and might leave off any-where with equal effect. Yet in writing these objections we cannot but remember that the same complaints have been urged against Wagner, Schumann, Beethoven, and even Mozart. Only the men who have made such strictures have usually been the superficial critics who disdain to study great works. On the most intimate acquaintance with Pierson's Overture to the second part of "Faust" we have utterly failed to grasp the composer's drift or intention, even as regards the mere general character of the piece. The opening phrase-



reappears indeed in different shapes, but that is all. Snatches from other portions of the work may be discovered, but these are the merest ghosts of ideas. The nearest approach to a melody is found just at the end, a quotation from the Angels' Chorus, "Roses that bloom for us," which Schumann has set so deliciously—



The arpeggio bass here makes us think we are going to have a rhythmical melody, but it goes no further than our quotation extends, and after a second repetition is no more alluded to. And yet, unmeaning as this music seems to be, one cannot divest oneself of the idea that there is something in it, if one could only discover what. Unlike some composers, Pierson does not avail himself of the resources of modern harmony to conceal the absence of ideas under a stream of modulations; his harmonic progressions are in the most sober taste. But the mind fails to receive many of his musical ideas as such, which induces a doubt, in the unprejudiced critic, whether the fault is not his own. This doubt is increased when he finds in other parts of the work things which he can cordially approve, though even at the best his enjoyment is checked by the feeling of complete strangeness which characterises the music. To analyse each separate piece might be interesting, but so many numbers refuse to lend themselves to analysis, that we must confine ourselves to the more

The vocal score of this "Faust" music is published by Schott and Co., and bears a dedication to the late King of Belgium, Leopold I., also a note stating that the second part of "Faust" was first produced at the Hamburg Stadt-Theater, adapted for the stage by Dr. Wollheim, and accompanied by this music on March 25, 1854. Pierson's music was repeatedly performed, and obtained for its composer the Gold Medal for Art and Science, awarded by the above-mentioned monarch. It has since been played in many other parts of Germany on the rare occa-sions on which the second part of "Faust" has been produced. Critics have delivered the most widely different opinions on it, some declaring that Pierson will be understood and esteemed when Beethoven and Wagner are forgotten, and others retorting "Yes; but not till then!" For ourselves, we are inclined to imitate the frankness of a certain local critic, who, on a recent performance of Bach's "Christ-mas" Oratorio in Dullborough, honestly declared that the work was utterly beyond him, and refused to criticise it. The vocal score of Pierson's "Faust' music is arranged with little attention to practicality. Many of the numbers, even simple ones, are needlessly arranged for four hands, sometimes printed on opposite pages, and sometimes not. Others again have an accompaniment for piano, with violin and cello obbligato, the string parts having no discernible raison d'être whatever. The most comprehensible portions are Nos. 11, Introduction to the 3rd Act; 12, Chorus of Grecian women; 16, Pastoral Internezzo (the scene in Arcadia); 20, Chorus "Heilige Poesie"; and 26, the Song of Lynceus, the warder on the ramparts of Faust's castle. There are thirty-nine numbers altogether, many being short bits of melodrame like the following, for example-

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which is perhaps as good a specimen as we can give

and rendered him blind. The music will be noticed as ending upon the last beat of the bar, a rare thing in other composers, but an almost invariable occur-rence with Pierson. It would seem to show a defective sense of rhythm, and, indeed, rhythm is our composer's weak point, as it is with many modern No. 11 is a very pretty little entr'act in 9-8 time, which exasperatingly breaks off into vagueness just before the end, as the curtain rises and Helen enters with the Trojan captives. No. 12 is a chorus of Trojan women, which is clear in theme and form, and has a certain classic dignity. In the pastoral Intermezzo, No. 16, we also find strains which fall naturally and smoothly on the ear, and the Hymn to Poetry (No. 20) is very broad and noble in character, though the actual musical material does not strike us as being of high value. We must here remark upon the extraordinarily free English translation (whose we know not) which accompanies the text, and which, though far from resembling the ordinary doggrel of libretti, makes no attempt at reproducing Goethe's language or ideas. The present number runs thus:-

Heilige Poesie Himmelan steige sie Glänze, der schönste Stern Fern und so w iter fern! Und sie erreicht uns doch nmer, man hört sie noch Vermmmt sie gern.

Sound, immortal harp,
Over Time's dreary waves,
Temper all human ills,
Lyre of celestual tone.
Let thy enchanting shell
Dark clouds of grief dispel.
Sad were our lot on earth,
Sad, bereft of thee.
Conquer, sweet Poesy,
Baneful Misortune's power,
Ani with triumphant voice
Call forth inspiring joys
Of heavenly birth, we, &c.

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The only solo song, that of Lynceus, the warder, is very natural and smooth. Pierson has indeed written charming songs, few of which have any tendency to vagueness. With this number our commendation stops. The music to the last scenes, the choruses of Anchorites, Angels, and Seraphs are absolutely unintelligible; they may be works of genius—we cannot say for certain that they are not; but our comprehension acknowledges itself unequal to the task of assimilating them. We take leave of this perplexing work, advising the jaded critic in search of a new musical sensation to spend a few leisure weeks (or months) over Pierson's "Faust" music. (To be continued.)

#### THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XVIII .- SCHUBERT (continued from page 133). THE year 1819 saw Schubert enjoying himself, for the first time, as a tourist. Some of his biographers declare that he had saved up money for this purpose, but we must be permitted to doubt their statement. In the first place, the composer rarely earned more than a bare subsistence; in the second place, his convivial habit, indeed, his entire character, was opposed to the idea of hoarding cash for any purpose whatever. As to the particular fact in question, probably his travelling companion, Heinrich Vogl, could have spoken very positively. He, no doubt, carried the common purse and contributed thereto in proportion to the excess of his means over those of the poor composer. Schubert's delight when setting out upon this trip to the mountainous district of Upper Austria must have been very great. He was literally an untravelled man, knowing, of all the wide world, only the district around Vienna and the road to Esterhazy's place in Hungary. A new life opened to him, therefore, the joys of which his artist-soul drank in greedily as scene after scene of natural beauty unfolded itself. The destination of the two of Pierson's obscure style. These bars accompany friends was principally Steyr—a manufacturing town the exit of Faust when Care has breathed upon him on the road from Linz to Gratz, sometimes known

as the "Austrian Sheffield." Steyr, which contains now but little over 11,000 inhabitants, must have been much smaller sixty years ago, but its pretty situation and interesting surroundings remain unchanged. From the town a score of delightful excursions may be made, and anybody who does not object to the propinquity of ironworks may spend a "good time" in the old Styrian burgh. Schubert undoubtedly had such a time, for his friend Vogl was well known there, and introduced him to some excellent people, who were very proud to receive the young composer into their circle and do him honour. The names of some of these worthies have come down to us. At the head of them stands Herr Silvester Paumgartner, house-owner in Steyr, something in the iron way perhaps—certainly "deputy-factor to the head-guild"—and, no doubt, a very solid and respectable citizen. Paumgartner could play the violoncello a little, but his musical enthusiasm far outran his executive ability. He kept open house for artists, and was ready with board, bed, and purse whenever either or all were needed. The excellent deputy-factor, in truth, lavished upon music and musicians the sympathy that would have been shared by wife and children had he not remained a bachelor. He collected instruments, moreover, and took pride in augmenting his library, often walking to Strengberg to intercept the Paris Courier and give him commissions for new books. Besides Paumgartner, there was Herr Josef von Koller, merchant and ironmonger, who had a daughter, familiarly called "Pepi." Pepi could play the piano, and knew how to use the soprano voice with which nature had endowed her. "Frizi" Dornfield also figures among the young lady friends of the two tourists, who were promptly quartered upon the hospitable Styrians with a special regard, as it would seem, for the charms of female society. Vogl went to his friend Koller's female society. Vogl went to his friend Koller's where musical Pepi entertained him, but Schubert must have suffered from an embarras de richesses of young-ladydom. He lodged in the house No. 117 on the Platz, where lived Dr. Albert Schellmann and his five daughters, and the treasurer of the district with three daughters. In all, eight charming creatures surrounded the Viennese musician, making of him such an idol as only women can when they have found their hero. Under these circumstances, Schubert bore himself well. He enjoyed the situation and

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"Dear Brother,—I hope this letter will find you in Vienna and that you are well. I write to you particularly to send me the 'Stabat Mater,' which we want to perform. I am uncommonly well just now, and intend to remain so if only the weather will keep fine. Yesterday we had a tremendous storm here about noon. The lightning killed a woman and maimed two men. In the house where I am lodging there are eight young ladies, and nearly all pretty. You see one has plenty to do. Vogl and I dine every day with Herr von Koller; his daughter is uncommonly pretty, plays the piano capitally, and sings

wrote home to brother Ferdinand in a spirit far from

difficult to distinguish as that of much complacency.

Here is his letter, dated July 15, 1819:-

several of my songs.

"Please forward the enclosed letter. You see I am not so absolutely faithless as you perhaps think. "Remember me to my parents, brothers and sisters, your wife, and all friends. Don't forget the 'Stabat Mater.' Your ever faithful brother, Franz."

Plenty of music was made in Steyr while Schubert and Vogl remained there. The friends often met at Paumgartner's or Koller's, and it is said that on one of these occasions the "Erl-King" was performed in parts, Vogl singing the father's music, Schubert the Erl-King's, and Peni the boy's. Sir George Grove

suggests that the composer may have given his favourite version of the same work on a comb. Very likely he did, and that much harmless fun prevailed at these simple gatherings. About the middle of August our tourists tore themselves away from the houris and hospitalities of Steyr in order to visit Linz and Salzburg. Whether they actually extended their journey to Mozart's birth-place does not appear, but a letter from Schubert to Mayrhofer proves that

they got as far as Linz:--

"My dear Mayrhofer,—If the world thrives as well with you as it does with me, you are well and hearty. I am just at present in Linz. I have been with the Spaun's, and met Kenner, Kreil, and Forstmayer. There, too, I made acquaintance with Spaun's mother, and Ottenwald, whose "Cradle Song" I set and sang to him. I found plenty of amusement in Steyr. The surrounding country is heavenly, and Linz too is beautiful. We, that is Vogl and I, shall go very soon to Salzburg. How I long for—! I recommend to your notice the bearer of this letter, a student of Kremsnünster, Kahl by name; he is journeying by way of Vienna to Idria, on a visit to his parents. Please let him have my bed during the time he stays with you. I am very anxious that you should treat him as kindly as possible, for he is a dear good feilow. Please greet Frau von S. heartily for me. Have you written anything? I hope so. We kept Vogl's birthday with a Cantata, the words by Stadler, the music by me; people were thoroughly pleased. Now, then, farewell until the middle of September. Your friend, Franz Schubert."

The travellers were back in Steyr shortly afterwards, and, at the time named by Schubert in his letter, started on the return journey to Vienna.

We have seen that the weeks spent in holidaymaking were not entirely weeks of rest from composing. Schubert could not keep his pen off paper under any circumstances. Ideas were always coming to him, and their demand for expression was ever conceded. During the tour he wrote the cele-brated Quintet which has its slow movement founded upon the melody of "Die Forelle," doing this, we are told, at the special instance of Paumgartner, who promptly added the manuscript parts to his store of musical treasures. We read, also, of a vocal quintet, two vocal quartets, a "Salve Regina," and three hymns as among the creations of the same period. These, we may suppose, were thrown off for use at the Steyr musicmaking parties, and, by the composer, thought of no more. They still remain unpublished. Schubert's last effort in the Styrian town was purely of a literary character. On the day (September 14) of his departure, he wrote in Fräulein Stadler's album: "Enjoy the present so wisely that the past may be pleasant to recollect, and the future not alarming to contemplate "—one of the pompous aphorisms which our fathers regarded as wisdom in its highest form of expression. Sir George Grove quotes another to match, by Mozart, extracted from the album of an English freemason: "Patience and tranquillity of mind contribute more to cure our distempers as (sic) the whole art of medicine." Such was the fashion of the time, and it does not seem to have mattered much that the philosophy and its expounder were often very far apart.

If Schubert returned with a heavy heart to his unrewarded life in Vienna, he soon found that the clouds of life were lightening to him. It must be remembered that up to this time, and apart from the

parts. Vogt singing the lather's music, Schubert the Erl-King's, and Pepi the boy's. Sir George Grove appear in Breitkopf and Härtel's critical edition.

early performances of his church music, his name had found its way only once into a Viennese programme. That was on February 28, 1819, when the tenor, Jager, sang the "Schäfer's Klagelied," and obtained for it great applause. Imagine the feelings of this neglected genius as he heard that his operatic farce "Die Zwillinge," composed, or, at any rate, begun, in 1818, was actually to be produced at the Kärnthner-Theater. The important event took place June 14, 1820, and was Schubert's first serious appeal to the public of his native city. We need not give the "argument" of a stupid story. Enough that the music consists of ten numbers, with an overture, all of which, having been published by Peters, may be examined by amateurs for themselves at very little expense. It is certainly not in the master's best vein, for the task did not interest him a bit; nevertheless, we quite agree with Sir George Grove that it is "light, fresh, and melodious, pointed, unusually compact and interesting throughout." The farce had no success, running for six nights only; but its production served to bring Schubert's name forward, and not unfavourably, although the Viennese critics charged his music with lacking tune. A rival house, the Theater an der Wien, now sought the young master's services, and entrusted to him the libretto of a melo-drama, entitled "Die Zauberharfe," music to which was written, it is said, in the short space of two weeks. The new piece received the following advertisement in the journals of August 19,

" By the liberality of his Excellency Count Ferdinand von Palffy, proprietor of the Imperial Theatre, an der Wien, three artists, whose connections and engagements do not sanction their claims to any clear receipts, are now allowed such payments, which the Count has, unasked, conceded. artists are Herr Neefe, scene painter: Roller, master of the machinery; and Lucca Piazza, costumier of the said theatre, who, from their important services to the public, are well deserving of so high a mark of consideration. This benefit performance will take place next Monday, August 21, on the occasion of the third representation of the new magic operetta, in three acts, 'Die Zauberharfe'; music by Herr Schubert; decorations, scenery, and costumes by the receivers of the benefit."

The new play had a short life, and not a merry one. Its libretto—an unusually stupid thing—was killed by ridicule out of hand, while the music, chiefly choral and melodrame, underwent severe criticism. According to Kreissle, the Vienna press declared that it "hindered rather than helped the action of the piece, and betrayed absolute ignorance of the rules of melo-drama. The way of treating the music for the magic harps showed a poor fade and decayed taste, and was wanting in the necessary power and characteristics which ought always to accompany ethereal spirits." On its part the Allgeaccompany ethereal spirits." On its part the Allge-meine Musikalische Zeitung said:-"The composer gives glimpses here and there of talent. There is, on the whole, a want of technical arrangement, which can only be gained by experience; the numbers, generally speaking, are too long and weari-some; the harmony progressions too harsh, the instrumentation overladen; the choruses vapid and weak. The most successful numbers are the introductory Adagio of the overture, and the Romance for the tenor; the expression in these is lovely; the simplicity is noble, and the modulation delicate. An idyllic subject would be admirably adapted to the None of the music thus criticised has yet been published, but all of it is available. "It deserves to be unearthed," remarks Kreissle, "for there is no doubt in it much that is beautiful, and

Schubert himself reckoned it as one of his most suc-

All this time our indefatigable young master had in his mind, and under his fingers, quite another class of work. In February, 1820, he resolved to compose an Easter Cantata, and chose as text a poem by the theologian, Niemeyer, entitled "Lazarus; or, the Feast of the Resurrection." Kreissle says:—"The birth of this Oratorio is a mystery, and will probably remain so for ever, for not even Schubert's most trusted friends, such, for instance, as Franz von Schober, who, in the year 1820, was thrown frequently into personal intimacy with the composer, can give any explanation of the cause, or other external circumstances, under which the work in question was written; but it is certain that to many of Schubert's associates the very existence of this work remained hidden." Its existence seems to have been quickly forgotten by those who did know. Indeed, there is even now a doubt whether Schubert completed the Oratorio, inasmuch as the third part has never been found. The first part was discovered by Kreissle (1859) in Spaun's collection of the master's MSS.; the second part came somehow, but, unhappily, incomplete, into the hands of Mr. Thayer (1861); for the rest, search has hitherto been vain. As usual, the composer was hampered by his text, with its abounding dialogue. As to this, Kreissle writes:-"The compiler of the text has by no means lightened the work of the composer. A genius, such as Schubert's was necessary to steer successfully past the dangerous rocks and quicksands of monotony, incidental to a subject wearisome from an almost unbroken sameness of treatment, and so overweighted with recitative passages. Schubert applied himself to his task not in a descriptive, but dramatic vein, as the poem required; and with what delicacy of feeling and admirable skill he availed himself of the opportunity offered by the poet for the development of his dramatic power, the music allotted to the Daughter of Jairus and Simon, the Sadducee, bears the most brilliant testimony. An intellectual piecemeal criticism of a delicate refined work, which rushed spontaneously from the composer's brain with an uninterrupted current, would be like analysing moonlight, and would be of little advantage, although such minute criticism might bring to the surface many a hidden and buried beauty." We may add that the fragments of "Lazarus" were performed at Vienna in 1863.

In addition to the foregoing, an Opera, "Sakun tala," engaged Schubert's attention during this prolific year; but he never finished it, the book being hopelessly bad. Other works referable to the same period are the 23rd Psalm-made so familiar in London by Henry Leslie's Choir-a (second) setting of Goethe's "Gesang der Geister über den Wassern '-once performed in this country under Mr. Prout's directionthe Allegro for strings in C minor, the Fantasia in C

for pianoforte solo, and seventeen songs. The next year (1821) opened in sunshine for Schubert, then becoming known to the slowly perceptive people of Vienna. A change for the better was certainly not unnecessary, although, if the master's biographers may be credited, Schubert had only himself to thank for much that was sordid and distressful in his circumstances. Anxious to make out the best case for his hero, Kreissle puts the whole matter into very diplomatic language, but, between the lines, it is easy to see how far the master stood in his own light. He was emphatically a Bohemian. impatient of any kind of social restraint, and unhappy out of the free-and-easy company of men like himself "At no time of life," says Kreissle, "was he wanting in sympathising friends, who recognised his genius, and were always ready to assist him in word and these attac delig hoon them posit cann repre lang com truth shou is bi pove heha

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deed. That he did not invariably feel drawn towards these persons, but, following his own inclination, attached himself socially to those who, doubtless, delighted in his songs, but valued him rather as a boon companion than a creative genius, and who, themselves at war with existence, were not in the position to give him a strong arm of support—all this cannot be thrown into the teeth of either class as reprehensible conduct." Under Kreissle's cautious language lies the whole case; and it is a sufficiently common one. How many do we all know who are truthfully described as their own worst enemy? We should remember the facts just stated when Vienna is broadly accused of letting her gifted son live in poverty and die almost a pauper. That the city behaved unlike a generous mother may be true enough, but there are children whose lives say seriously what the Irishman uttered as a blunder: "I will be drowned and nobody shall help me."

We spoke just now of New Year's sunshine. came to Schubert in the form of three testimonials from distinguished personages-testimonials which a prudent man would have used as keys to unlock the gates opening upon social prosperity. The first bore the name of Count von Dietrichstein, Beethoven's "Hofmusikgraf," and was sent to Vogl, with the

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"I beg of you, my dear friend, to be good enough to hand this over to the excellent Schubert. I trust it may be of some advantage to him, for since I have fathomed the genius of this young powerful artist—one of such rare promise—it has been one of my most ardent wishes, as far as I could, to bring him sub umbrā alarum tuarum. Good morning, my dear friend, rara avis in terra-I ought to say rarissima."

The Count's testimonial ran thus:-

"My inclinations and my duty inducing me to examine men of distinguished musical talents, especially those found in my own country, and to encourage, to the best of my powers, their noble efforts, I have particular pleasure in certifying that Herr Franz Schubert, who received the first rudiments of education in the Convict while he served as a chorister boy in the Royal Chapel, has, in the course of a few years, by native genius, earnest study of composition, and constant preparatory labour, already given the most eloquent proofs of his deep knowledge, feeling, and good taste, and that it only remains for me to wish that an opportunity be offered to this estimable man to unfold the fairest blooms in the thriving fields of universal art, and more particularly that of dramatic music."

The second testimonial came from the acting

Court Secretary, Von Mosel :-

"I certify that Herr Franz Schubert, late pupil of Hofcapellmeister Anton Salieri, as well from his deep knowledge in the theory and practice of harmony as of the auxiliary sciences requisite for vocal composition and distinguished talents, is one of the most promising of our young composers, of whom the Court Theatre and Opera House may expect the most delightful artistic productions."

The third testimonial was signed by Wiegl, director of the Opera, Salieri, and von Eichtall:-

"We, the undersigned, testify that Herr Franz Schubert, on account of his famous and most promising musical talent, which he has proved chiefly in the art of composition, has been employed by the Committee of Management of the Court Theatre, and served with great distinction, to the satisfaction of every one."

industry and disregard of consequences which are really fearful to contemplate, and yet, as far as fame or profit were concerned, might almost as well have remained absolutely idle. Here at length was a break in the cloud." But it does not appear that the testimonials did Schubert any good. "I don't know," says Kreissle, "if he ever made use of them." Fate had decreed that the composer should remain as he was to the end of the short, but wonderful, chapter of his life."

(To be continued.)

NATURALLY enough so conspicuous a performance of "Mors et Vita" as that attended by her Majesty invited a renewed expression of opinion upon the merits of the work. The opportunity, we are bound to say, was not neglected by those, above all, who see in M. Gounod's music much to condemn. It is far from our purpose to enter, in these columns, upon a discussion of the question thus raised, though we may at least ask the objectors to be consistent with themselves. But that is their own business. We shall go more to the point by showing, as we can do, that the public-the real tribunal-do not agree with a section of the critics. Amateurs everywhere have behaved kindly to the French master's second Trilogy, which is going fast round the world in a sort of triumph. Taking England, we find that "Mors et Vita" has been seven times performed in the Metropolis-that is to say, at the Albert Hall (three times), by the Sacred Harmonic Society, at Novello's Concerts, at the Bow and Bromley Institute, and at the Crystal Palace. Among our provincial towns, Brighton, Nottingham, Newcastle, Birmingham, Manchester, and Stirling have heard it, not to mention places of less note. Across the Atlantic, the Trilogy has been performed in Brooklyn, Boston, Philadelphia, St. Louis, Toronto, and other towns; while on the Continent, Brussels has made its acquaintance, and Antwerp has twice applauded it. At the present moment two performances are being organised in Paris, and these two would have been six but for the necessity of refusing other applications in order that the Trocadero might have preference. Lastly, "Mors et Vita" figures in the programme of the forthcoming Glou-cester Festival. This does not read like the first six months' history of an unsuccessful work, and it is clear that the public at home and abroad see something to admire in M. Gounod's latest production. Every objection raised by its censors may be truelet us assume that it is, and regret that the vast majority of music-lovers are incapable of discerning gross faults. But in such a case, what have we to go by? Or must we conclude that in our art the vox populi, so far from being the vox Dei, is simply an utterance of ignorance and error?

THE appearance of Mr. Sims Reeves at the recent Concert of Mr. de Jong, at Manchester, although three of the artists announced to sing-Madame Valleria, Miss Clara Samuell, and Signor Foli-were, in consequence of the exceptional severity of the weather, placed hors de combat, is a convincing proof, not only that he takes every care to battle against climatic influences, but that he never disappoints the public save when he feels that he is incapacitated from doing himself every justice. Another cause of congratulation is that this excellent artist-who, whenever he sings, reads a lesson of inestimable value to Sir George Grove describes the receipt of these documents as marking "the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessings, scales are lessed in full possession of all his documents as marking the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessings, scales are lessed in full possession of all his documents as in full possession of all his documents as marking the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues: "He had now been writing for more than seven years, with an Hessing the first good epoch in Schubert's struggling life," and continues in the first good epoch in Schubert's struggling life, and continues in the first good epoch "Stars of the summer night," and "Tom Bowling." The success of the Concerts given by him at the Albert Palace has, we understand, been so decisive as to lead to a second series; and during the past month he has also sung in a Ballad Concert at the Royal Victoria Hall and at the Sacred Concert, on Ash Wednesday, at St. James's Hall, on every occasion displaying that perfection of voice and style which has placed him in a position it is the earnest wish of every lover of the art that he should for many years continue to occupy.

Those who recollect Madame Alboni in the zenith of her career before the public will be gratified to hear that she celebrated her sixtieth birthday on the 6th ult., at her residence in the Cours la Reine, Paris, where she is living in retirement with her husband, M. Zieger. The musical party assembled on the occasion included the soprano, Madame Marie Battu, Mdlle. Marimon, and other distinguished artists. The magnificent voice of the hostess—which, we are told, is "unimpaired"—was heard in the "Pro Peccatis," from Rossini's "Stabat Mater," the buffo Trio from "Il Matrimonio Segreto," and the Quartet from "Rigoletto," a recitation being given by the popular French actor Dumaine, written in honour of the anniversary by Jacques Normand, with a pianoforte accompaniment, all the singers uniting in the chorus "Alboni, Alboni." It is said that the artist who was the subject of this graceful tribute was deeply affected by the performance, which proved indeed to be the great event of the evening. The pleasure of recording this interesting artistic gathering is strengthened by its permanently setting at rest the question of the great vocalist's age, respecting which biographers seem to have "agreed to differ."

In the strange and pitiable scene which brought the recent brief season of Italian Opera, at Her Majesty's Theatre, to so disastrous an end, sundry critics have detected fresh and conclusive evidence of the altered taste of the London audience. unless we are greatly mistaken the lesson to be learnt in this case is financial, not æsthetic. There can be no doubt that the spread of a critical spirit has brought with it a distaste for much operatic music, on the score of its triviality, which met with our fathers' unreserved admiration. The increased enchevêtrement of life, to borrow the phrase of M. Daudet, has doubtless resulted in a demand for greater complexity in music. Again, a great number of opera-goers have been familiarised, through the exertions of Mr. Carl Rosa, with libretti in the vernacular, and find it harder to revert to operas performed in a foreign tongue. Still, in spite of these facts, and in the face of the numerous competing musical attractions which have grown up since the days when the opera was the great musical event of the year, there are ample grounds for believing that an Italian Opera company which aimed at a uniform level of excellence, rather than especial brilliancy in a few individual cases, would meet with the public support naturally denied to ventures which rest on unsound financial foundations, and have neither the attractions of the star or ensemble system to commend them.

We cannot regard the dearth of musical articles worthy of the name in our leading magazines and reviews otherwise than as a regrettable omission. If music ever emerges at all into the higher spheres of periodical literature, it is only in the garb of anec-

dote, or in virtue of its educational value, or in rare cases as the subject for abstruse philosophical inquiry, The greater space available in such a review as the Nineteenth Century, and the cultivated character of the audience to which it appeals, constitute advantages for the asserting of the claims of music which are not to be found in the more limited fields offered by the musical journals proper, the daily papers, or those in which not the least of the arts is obliged to keep company with football, billiards, and the chronique scandaleuse. This is certainly one of the things which they manage better abroad. Hardly a number of the Revue des Deux Mondes appears without a musical article. Especial attention may be called to the issue of March 1, which contains, in the concluding portion of the paper, entitled "A century of French music," some remarkably bright and piquant pages about "Carmen." The treatment of Mérimée's novel by the librettists, Bizet's fondness for Spain, his use of local colouring, and, in particular, of the Arabian asbein mode -the four descending notes of the minor scale, beginning at the top—or "mode of the devil," as the "Carmen" motive; all these points, and many more, are treated with great piquancy and felicity of expression.

IT is with great satisfaction that we have observed the forcible plea in favour of the further extension of non-congregational Sunday music advanced by Sir George Grove in the Times of the 22nd ult. We cannot forbear from quoting the concluding portion of a letter written so thoroughly in the spirit of the late Dean Stanley: "Many a church which has now only a scanty congregation on the Lord's Day would be filled to overflowing if such music as "The Messiah," Mendelssohn's "Hymn of Praise," or "Praise Jehovah," or "Christus," with a Symphony of Beethoven (as truly religious as any oratorio) could be heard there, thoroughly well performed, on a Sunday afternoon, with a few prayers to sanction the performance and assert its religious character. Nor would it be less satisfactory because it had taken place in so appropriate a spot as a church, which to nine-tenths of us is the home of some of our best associations." It is welcome to hear so weighty a voice upholding the proposition that all good music is sacred.

The Liszt Scholarship Subscription List, which now amounts to nearly £1,000, will be closed on the 5th inst.

#### QUEEN VICTORIA.

FEBRUARY 26, 1886.

A QUARTER of a century to mourn
Thy wedded love, true woman-hearted Queen!
And now, as loyal as thou long hast been
To grief, thou loyal art to joy's soft morn,
That dawns upon thy heart, and doth adorn

Thyself and those around thee; with its sheen Illuming thousands where thou'rt welcome seen In smiles, a wide-spread kindly sunshine born. Ay, "Mors et Vita" is the fitting strain

Ay, "Mors et Vita" is the fitting strain
To touch thy widowed heart and teach it peace;
Life after Death doth cause its sting to cease,
Restoring it to gladness once again:

Restoring it to gladness once again: Well pleased, thy love beholds renewed thy cheer; In sympathy of soul he hovers near.

MARY COWDEN-CLARKE.

Villa Novello, Genoa, March 3, 1886.

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IT would not be in place here to discuss the Queen's visit to the Albert Hall from the courtier point of view, nor to describe the ceremony in the style adopted by ordinary newspaper correspondents. But in a purely musical sense the event was one of no ordinary importance, and it may seem strange if we say that those who regard the interests of art as paramount, cannot reflect upon it with feelings of unqualified satisfaction. No reasonable person could complain at the choice of "Mors et Vita" for the ceremony of February 26. Nothing more suitable than the latest work of one of the most distinguished composers of the day could have been selected for the reappearance of Her Majesty at an oratorio performance. But if music is once more to bask in the favour of the English Court it will be necessary to scrutinise narrowly what is done, with a view to checking the evil effects which must necessarily ensue if the method adopted on this occasion is to be made a precedent. A bad example is contagious, especially if it comes stamped with the authority of those in high places. If a masterwork is maltreated at a royal performance, why should conductors as a body hesitate to present compositions in whatever maimed condition they please? We are not arguing against the justification for cuts in the abstract.
"Mors et Vita" is a lengthy work, and some numbers might possibly be omitted without damage to the composer's main deas. But to pay no regard whatever to those ideas-to destroy the consistency and ethical meaning of a workdestroy the Consistency and ethical meaning of a workis reprehensible under any circumstances. If any read this
who are not yet acquainted with the sacred Trilogy, let them
imagine a performance of "Elijah" with everything left
out between the air "Is not his word like a fire," and the
chorus "Thanks be to God," and they will gain a notion of
the treatment accorded to Gounod's Oratorio. Four numbers of the Requirem were omitted, but the first part was the treatment accorded to Gounod's Oratorio. Four numbers of the Requiem were omitted, but the first part was rendered as long as before by immediately following the "Agnus Dei" by the "Judex" and the "Judicium Electorum," the rest of the second part being struck out. Naturally the impressiveness of the two last-named movements was entirely lost, and the audience must have come away with a far less favourable opinion of the work than would have been the case had it received more reverent treatment. Let us hasten to admit that the portions actually given received the fullest possible justice. Mr. Bamby's magnificent choir has never sung better, and we need not say how Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley acquitted themselves in the solo music. The hall was thronged in every part, and when the vast audience rose on the entrance of Her Majesty the spectacle was singularly imposing. It is said that another wist may be paid by the Queen during the spring. Let us hope that if so it may be found possible on that occasion to unite obedience to royal wishes with respect to musical The two things are surely not absolutely incompatible.

When the theatres were closed on Ash Wednesday it was said that the public went to hear "The Messiah" because nothing else was open to them. That the assertion was incorrect, was proved on the 10th ult., when the Lord Chamberlain's interdict was no longer in force, for the audience in the Albert Hall was even larger than usual. The inclemency of the weather, however, had affected the singers originally engaged, and two changes were made, Miss Anna Williams appearing in place of Madame Valleria and Mr. Ben Davies instead of Mr. Winch. The young English tenor secured the favour of his hearers, rendering all his share of the music satisfactorily except the air "Thou shalt break them" where, following bad example, he attempted a high A at the close with unfortunate results. Again the bass, Mr. W. H. Burgon, who was generally efficient, forced the pace so in "Why do the nations" as to entirely destroy the dignity of the air. There is no need to say how Miss Williams and Madame Patey acquitted themselves, or how the choruses were rendered by Mr. Barnby's well drilled choir.

#### NOVELLO'S ORATORIO CONCERTS.

At the Fifth Concert, on the 2nd ult., the programme commenced with Dvorák's "Stabat Mater," and was what a charming effect Miss Moore cooriginally intended to include Goetz's "Water Lily," and use of her highest register in pianissimo.

Wagner's "Holy Supper of the Apostles," but Mackenzie's artistic respect for these works prompted him at the last moment to defer them until adequate preparation could be afforded for their presentation before an audience accustomed to that perfection of rendering which has become the rule at these performances; and a second part was therefore substituted, comprising Gluck's Overture to "Iphigenie en Aulide" (with Wagner's ending) and Mr. Mackenzie's Scotch Rhapsody, "Burns," as orchestral pieces; Handel's "Sweet Bird," sung by Madame Albani, and the "Preislied," from "Die Meistersinger," for Mr. E. Lloyd. Were we to add anything to what we have already written respecting Dvorák's masterly setting of the "Stabat Mater," it could merely be that our pleasure is enhanced at each repetition of the work. Not only the inventive power, but the original treatment of the themes, the excessive beauty of the orchestration, and the true sympathy of the music with the text, reveal a genius the promise of which has, since our first acquaintance with the composition, been amply fulfilled; and we have now only to express a hope that the composer may add very many to the treasures of an art which he has already done so much to enrich. The performance of the work was such as to accustomed to that perfection of rendering which has to enrich. The performance of the work was such as to reflect the utmost credit upon Mr. Mackenzie and the members of a choir now thoroughly established in public favour. Of the vocalists—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—little need be said, yet we cannot but pause to record the fine singing of Madame Patey in the "Inflammatus," and of Mr. Lloyd in "Fac me vere." Both the orchestral works were finely me vere." played, and Madame Albani's singing of Handel's showsong (with Mr. Svendsen's flute obbligato) and Mr. Lloyd's unapproachable rendering of Wagner's "Preislied" were thoroughly appreciated. Mr. Mackenzie conducted with his usual care and judgment, and was heartily applauded. The next Concert will take place on the 6th inst., when Liszt's Oratorio "St. Elizabeth," will be given, in the presence of the composer.

#### CRYSTAL PALACE.

THE most enjoyable features of the thirteenth Concert were undoubtedly Schumann's Second Symphony in C and Mendelssohn's "Hebrides" Overture, in each of which the orchestra proved that they had distinctly improved upon the high level of excellence attained at the earlier Concerts of the season.

In Chopin's F minor Concerto (No. 2) M. de Pachmann displayed his now familiar virtuosity of touch, and, let us add, of gesticulation, until near the close of the work, when a lapse of memory occasioned one of those uncomfortable incidents in which sympathy for the performer is mingled with annoyance at the cause of his misfortune-namely, the compliance with the prevailing fashion of dispensing with notes, a law more honoured in the breach than in the observance. The readiness of resource of Mr. Manns and M. de Pachmann soon extricated them from their difficulty, and the latter gentleman has since shown a commendable readiness to profit by this experience. His share in the programme also included a Nocturne by J. F. Barnett, of a mild Chopinesque charac-ter, and Raff's familiar "La Fileuse," for which, in answer to an encore, he substituted Mendelssohn's Rondo Capriccioso, a piece which serves to show his peculiar qualities at their very best. As an orchestral novelty, Berlioz's Ballet Airs from his Opera "Les Troyens" were given for the first time, but from their position at the very end of a somewhat long programme, from the absence of any analytical comment, and from their inherent coldness, failed to create a favourable impression. They abound in curious effects and combinations, but appeal to the head rather than stir the blood, as such quasi-Oriental dance music should do. The vocalist was Miss Bertha Moore, whose fresh and sweet soprano voice and unaffected style extorted recognition, in despite of a most ill-judged selection. Sandrecognition, in despite of a most ill-judged selection. Sand-wiched between Chopin and Schumann, the tawdry Scena from "Lurline," "Sad as my soul," was redolent of the music-hall, so violent was the contrast. Taubert's well-worn "My darling was so fair," and better still, Sterndale Bennett's graceful "May Dew," tended happily to ob-literate the memory of this indiscretion, and served to show what a charming effect Miss Moore could produce by the

With his orchestra considerably reinforced, and a competent quartet of soloists in Misses Amy Sherwin and Annie Layton and Messrs. Harper Kearton and Watkin Mills, Mr. Manns addressed himself to the performance of the Choral Symphony on the 6th ult., and with a very admirable result. The most notable divergence from Herr Richter's familiar rendering was in the Trio, where the slower tempo must be pronounced a distinct improvement, apart from its indisputable correspondence with the author's intention. On the other hand, the recitative passages for the double-basses, immediately after the Adagio, seemed slightly wanting in the emphasis which their expos-tulatory tone requires. The choir, and in particular the sopranos, struggled bravely with the notorious difficulties which beset their path, but a certain coarseness of tone detracted from the merit of their efforts. The orchestral portion of the Concert also included fine renderings of the "Freischütz" Overture and the "Vorspiel" to "Parsifal," Wagner being also represented by "Rienzi's Prayer," of which Mr. Harper Kearton gave a vocally correct, but dramatically colourless, reading. This gentleman's enunciation leaves a good deal to be desired on the score of distinctness. We were able, however, to make out that he was not singing the English version set down in the programme, a remark which also applies in the case of "Connais-tu le pays" ("Mignon"), given by Miss Sherwin, who, though effective in the quartet, was heard to less advantage than usual in Thomas's graceful romance.

Considerable interest was aroused by the announcement of Mr. Mackenzie's Violin Concerto as the chief novelty of the fifteenth Concert, the part for solo instrument being taken by Mr. Richard Gompertz. This gentleman, well known as an excellent teacher and player both in Cambridge and London, combines an agreeable tone and refined style with a considerable degree of technical dexterity, qualities which he displayed to advantage in his rendering of this interesting and brilliant work, which is surely destined to become a valuable addition to the comparatively limited répertoire of such compositions. The deepest impression was certainly made by the second and third movements, though the further acquaintance which we hope shortly to make with the work may tend to modify this opinion. want of breadth and fulness in the tone of the soloist, and an occasional roughness on the part of the orchestra, prevented this from being a really representative performance, and doubtless accounted for the comparatively cold reception the work met with. Mr. Gompertz was again heard in a characteristic "Habanera," by Sarasate, in which he showed such agility and precision as to win a recall. The Symphony performed on this occasion was that by Haydn in D (No. 2 of the Salomon set), the grace and freshness of which entirely failed to waken the enthusiasm of a sparse and undemonstrative audience. The vocalists were Mr. and Mrs. Henschel, who were associated in a duet from Goetz's "Taming of the Shrew," besides each contributing a solo. Mr. Henschel's voice has not improved in quality of late years, but his singing is always that of a thorough musician, and "Pogner's address" was as interesting vocally in his hands as that number could be expected to prove. Mrs. Henschel gave a finished rendering of her husband's clever setting of Victor Hugo's beautiful "Adieux de l'hôtesse Arabe," to which, nevertheless, on the score of coherence and passion, we are inclined to prefer Bizet's version. Mrs. Henschel's voice, though of limited volume, is of very pure quality, sweet, and tuneful, and her singing is characterised by expression and refine-ment. But in her case we are bound, at the risk of seeming monotonous, to repeat our often-made charge of indistinctness of enunciation. Hardly a single word was audible in the gallery. A selection from Rubinstein's second Suite, "Bal costumé," noisily orchestrated, but not otherwise remarkable, brought the programme to a close at an unusually early hour.

That M. Gounod's "Mors et Vita" has lost none of its

ability to attract crowded audiences, was amply proved on the 20th ult., when this work was performed before an assemblage which filled every part of the house, and testified its appreciation by prolonged applause at the close of the Concert. For this happy result Mr. Manns must be improvement noticeable this year in the Crystal Palace choir was decidedly maintained. The peculiar return to the tonic harmony in the first number of the "Requiem" proved fatal to the tenors, and the massive double chorus "A custodiâ matutinâ" was given tamely, though without any fall in pitch. With these exceptions, however, the choir proved thoroughly efficient. Messrs. Lloyd and Santley repeated their well-known performances, while the contralto music was safe in the hands of Miss Hope Glenn, The burden of the solo music was entrusted on this occasion to Miss Annie Marriott, a conscientious and meritorious singer. Except for an exaggerated use of the portamento, little fault could be found with her conception of the part; but the sense that an artist is singing throughout at high pressure detracts from the auditor's enjoyment. This was especially observable in that most trying passage "Sed signifer Michael," the transference of which to the tenor is justified not merely by the strain which it imposes upon any soprano voice, but by the original indication of the composer, who had marked it for "soprano or tenor." Of the performance of the orchestra, specially reinforced to meet the demands of the score, we can speak with unqualified praise; the appalling clangour of the "Tubæ ad ultimum judicium" and the suave melody of the "Judex" in particular exhibiting the capacity of Mr. Manns's forces to deal with the opposite poles of musical expression.

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#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE tide of novelty which flowed so strongly during the early part of this season has now ebbed, and in the past month the programmes have consisted mainly of familiar On the other hand, the welcome return of Herr Joachim and Signor Piatti has stimulated public interest, and the Monday audiences have considerably increased. Our notice must commence with the Concert of Saturday, February 27, which, however, may be briefly dismissed. Mendelssohn's Quartet in E flat (Op. 12) is a great favourite, thanks chiefly to its quaint and engaging canzonetta, which, as usual, was asked for a second time. Of Brahms's Piano Quartet in G minor (Op. 25) and Handel's Violin Sonata in D, nothing need be said. The latter work was played, as on so many previous occasions, by Madame Néruda, who might with advantage enlarge her repertory from the same source. Handel published twelve Violin Sonatas, but only two of them have been heard at these Concerts. Mr. Max Pauer, the pianist on this occasion, modestly selected two trifles by Schumann, the Study for pedal piano, No. 4, and the March (Op. 76, No. 4), his rendering of which appeared to give perfect satisfaction to the audience. Mr. Santley sang Gounod's expressive ballad "The Arrow and the Song," and Handel's "Revenge, Timotheus cries."

Monday, the 1st ult., was one of the most terrible days of the winter, and there was no cause for wonder that Herr Joachim received his greeting from a smaller assemblage than usual. The old enthusiasm however prevailed, and the great violinist had no reason to fear any weakening of his hold on the public. As was fitting, the first item was a Beethoven Quartet—namely, the No. 2 in E minor of the Rasowmowski set. The rendering by Messrs. Joachim. Rasowmowski set. The reliating by Messis, Joacanne Ries, Hollander, and Howell was as near perfection as possible. With all respect to one of the truest artists of the day, we do not think he was altogether wise in his choice of solos. The Adagio from Spohr's Concerto in 6, No. 11, with piano accompaniment, may pass, but is the repertory of genuine violin music so small that there is any necessity to transcribe Schumann's pianoforte works? Herr Ernst Rudorff's arrangements of the Gartenlied and Am Springbrunnen from Op. 85 are skilful, but they are superfluous, and not in place at the Popular Concerts. Miss Fanny Davies gave a charming rendering of Mendelssohn's Scherzo à Capriccio in F sharp minor, and Mr. Ben Davies showed how greatly he is improving as a vocalist, in songs by Sterndale Bennett and Randegger. The Concert ended with Haydn's Quartet in B flat (Op. 64, No. 5). Very few lines will suffice as regards the Concert of the following Nothing need be said concerning such familian Saturday. Nothing need be said concerning such taminar works as Mendelssohn's Quartet in E minor (Op. 44, No. 2) and Schubert's Trio in B flat (Op. 99). Miss Agnes Zimaccounted primarily responsible, having shown on this mermann gave a highly finished rendering of three Studies occasion even more than usual vigour and sympathy. The

in response to an encore. Herr Joachim selected Schumann's Fantasia in A minor (Op. 131), which had only been heard once before. It was composed expressly for Herr Joachim in 1853, little more than two years before Schumann's death. It was therefore one of his last efforts, and though full of vigour, with here and there a touch of brightness, it speaks only too plainly of the mental exhaustion from which the master was suffering. The vocalist at this Concert was Mr. Hirwen Jones, a young tenor of promise. His voice however is not yet fully under control, and he was not altogether

fortunate in his choice of songs.

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The following Monday was a red letter day in the calendar of the undertaking. The public had almost ceased to hope for the return of Signor Piatti this season, and the announcement of his reappearance was therefore doubly welcome. Need it be said that he was greeted with vociferous cheering and applause, again and again renewed.

The demonstration was at once a testimony to his activities. The demonstration was at once a testimony to his artistic worth and a tribute of sympathy and congratulation. It would have been painful had Signor Piatti's career been cut short by his unfortunate accident, and his complete restora-tion to health and resumption of his old position removes all cause for anxiety on that score, more especially as no trace of ill effects was observable in his playing either in Mozart's Quintet in G minor or Veracini's Largo and Allegro, in F, for violoncello. In execution, phrasing, and expression, Signor Piatti is still without a rival on his instrument. The pianist at this Concert was Miss Zimmerinstrument. The pianist at this Concert was Miss Zimmermann, who gave a distinctive reading of Schumann's "Faschingsschwank aus Wien," a work that seems becoming very popular. Schubert's characteristic and effective Rondeau Brillant (Op. 70) for piano and violin came last in the programme. Miss Hope Glenn was deservedly applauded for her rendering of songs by Gluck, Tschaikowsky, and Schumann. A programme of well tried works was presented on Saturday, the 13th ult., including Mozart's Quartet in G, No. 1, Beethoven's Serenade Trio, and Tartin's Sonata "Il Trillo del Diavolo," which Herr Joachim never fails to give us soon after his arrival. In speaking of Beethoven's give us soon after his arrival. In speaking of Beethoven's work the annotator says, oddly enough, that the other Serenade in D (Op. 25) is for flute, violins, and violas. The singular number should have been used in both instances. Miss Fanny Davies was heard to the utmost advantage in Chopin's Impromptu in F sharp, and Mr. Harper Kearton gave a commendable rendering of Mr. Mackenzie's charming song "The earth below and the Heaven above."

In the palmy days of Italian Opera, managers were wont from time to time to announce a performance with a "combination cast"—that is, a galaxy of stars of the first magnitude. Mr. Chappell tried something of the same kind on Monday, the 15th ult., and did not reckon without his public. Madame Néruda was to lead Bach's double Concerto in D minor, with Herr Joachim as second fiddle; and the two great artists were to reverse their positions in Mendelssohn's Quintet in B flat (Op. 87). Need it be said that St. James's Hall proved too small for the number of persons who desired to "assist" on so memorable an occasion, programmes as well as seats being all disposed of before the commencement of the Concert. Spitta's glowing eulogy of the Bach Concerto was quoted in the book, and it is probable that had the eminent biographer been present, he would have used as eloquent words respecting the performance. It was, indeed, a marvellous executive display, the unity of style and tone being as remarkable as the mere technical perfection showed by each player. As a matter of course, the enthusiasm of the listeners relieved itself in prolonged applause, and, in order to satisfy them, the artists returned and repeated the slow movement. On any other occasion the exceedingly fine performance of Beethoven's Sonata in A (Op. 69), for piano and violoncello, by Miss Zimmermann and Signor Piatti, and that of Grieg's charming, though unpretentious, Sonata in E minor, by Miss Zimmermann would have attracted more than ordinary attention. Miss Hope Glenn, in airs by Handel and Arne, fairly held her own against the more powerful attractions of the evening.

The Concerts of the 20th and 22nd, the last we can notice this month, need little more than formal record. On the former occasion, Cherubini's Quartet in E flat, the most

Beethoven's Sonata in C minor (Op. 30), No. 2, for piano and violin, were the concerted works. Miss Zimmermann played pieces by Schumann, and Signor Piatti gave his favourite Boccherini Sonata in A. Mr. Ernest Birch was deservedly applauded for his rendering of airs by Scarlatti, Buononcini, and Schubert. On the following Monday the chief attractions were Beethoven's great Quartet in C sharp minor (Op. 131) and Bach's Chaconne, played, as only he can play it, by Herr Joachim. Miss Fanny Davies contented herself with a couple of Schumann's least interesting trifles, but as usual won an encore. Thorndike was an acceptable vocalist in place of Mr. Edward Lloyd. Of the reappearance of Madame Schumann, and the final Concerts of the season, we must speak in our next number.

#### PHILHARMONIC SOCIETY.

THE first Concert of the seventy-fourth season was given on the 4th ult., at St. James's Hall, before a large audience. There were but two novelties in the programme, the first an Orchestral Scene, by Mr. Henry Gadsby, called "The Forest of Arden," and the second a Violin Concerto by Moszkowski. Perhaps Mr. Gadsby acted wisely in limiting himself to the two suggestive headings for the movements of his work, "An Autumn Morning" and "The Hunt's up," for undoubtedly had he labelled every phrase with the scene or incident which it was designed to illustrate, the abstract merit of his composition would have suffered from the desire of his hearers to discover whether Shakespeare's poetry was duly reflected in the music. As the composer tells us that he merely desired to "determine the mood" in which the audience should listen to his work, we may at once say that, judged according to his own direction, he may credit himself with a very fair amount of success. We have little hesitation in awarding a higher amount of praise to the first than to the second movement; but this may be partially traceable to the fact of the conventional nature of "hunting music," which even in its commonest form can scarcely be mistaken. "The Autumn Morning" is graceful and refined throughout, delicately scored, and treated with musicianlike feeling, the second theme, especially, arresting the attention by its tunefulness and sympathy with the subject of the work, and a well written Coda bringing the movement to a highly effective termination. Warm and well deserved applause was awarded to the composer, who conducted, at the conclusion of the work, which in all respects received an excellent rendering. M. Tivadar Nachèz, who played the solo part of Moszkow ski's Violin Concerto, had a hard task in preventing a work of such inordinate length from wearying the audience; but his skilful execution and unflagging energy compensated largely for the absence of interest in the music itself, and he was rewarded by a storm of applause which at least proved that he had fairly won the good opinion of his hearers. Of course there may have been some who, like ourselves, could scarcely resist a wince when the intonation was absolutely faulty; but a virtuoso like M. Nachèz has a happy knack of covering his few defects by his many merits, and certainly much of his performance exhibited the highest artistic qualities. The best portion of the Concerto is undoubtedly the slow movement, which, although somewhat rhapsodical, is extremely melodious and expressive. Both the first and last movements are excessively tedious, elaborate passages taking the place of that thematic material which, even unskilfully wrought out, is positively necessary to sustain the interest in a work of such pretension. Schumann's Pianoforte Concerto was carefully played by Madame Frickenhaus, and Mdlle. Antoinette Trebelli in Mozart's "Deh vieni" and "Ah, je veux briser ma chaine" (from "Les Diamants de la veux briser ma chaine" (from "Les Diamants de la Couronne") wasexceedingly well received. Especial mention must be made of the performance of Mendelssohn's "Scotch" Symphony, and Cherubini's Overture to "Les Deux Journées," under the admirable conductorship of Sir Arthur Sullivan, who on no occasion has more incontestably proved his perfect mastery over the orchestra. The second Concert, on the 18th ult., commenced with an absolutely faultless performance of Mr. E. Prout's Symphony in F, which since its production at the last Birmingham Festival has gained a large amount of popularity, and earned for its popular of the published series of three by this master, and composer a high position amongst the now rapidly increasing

creative musical artists of England. Familiarity with this work not only strengthens, but materially adds to, our already recorded impressions of its merits; and Mr. Prout (who conducted) must have felt much gratified at the applause elicited by each movement, and his double recall at the conclusion of the Symphony. Signor Bottesini's Overture "Graziella," which opened the second part (under the conductorship of the composer) is new to these Concerts, and forms a Prelude to an Opera of which little more than an act is completed, on the same subject as that upon which Sir Julius Benedict wrote a Cantata for the Birmingham Festival of 1882. Thoroughly reflective of sunny Italy, the Overture is decidedly popular in character, though unmistakably touched with the hand of a finished artist. The slow introduction on the melody intended for the theme of Graziella's prayer in the last act, first given out by the oboe, with wind accompaniment, is eminently suggestive; and there is much freshness, both in the materials used and their treatment throughout the Allegro. The Overture was warmly and deservedly applauded. was fortunate that two of the orchestral works were conducted by their composers, for the labours of Mr. George Mount-who, in consequence of the indisposition of Sir Arthur Sullivan, undertook the conductorship of the Concert at very short notice-were thus lightened. Mozart's Concerto in D minor was rendered with much refinementand we are glad to say with the music before him-by M. de Pachmann; and Signor Bottesini delighted all who care more than we do for the successful vanquishing of difficulties by a performance on the double-bass of his "Introduction and Bolero," for which he had expressly written an orchestral accompaniment. Vocal pieces were given by Mr. and Mrs. Henschel with their usual success; Mount must be congratulated on his careful conducting of the music which fell to his share, including Beethoven's fine Overture "Die Weihe des Hauses."

#### THE BACH CHOIR.

THE Concert given by this justly esteemed Society in St. James's Hall, on Thursday, the 25th ult., was in every respect a conspicuous success, the programme being varied and interesting, and the rendering of the several items such as to give credit to the executants, and to the new Conductor, Dr. Villiers Stanford. The great master after whom the choir is named was represented by his Cantata "Gott ist mein König," a work of more than ordinary significance to those who study the career and art labours of Bach. It dates from 1708, when the composer was but twenty-three years old, and had just been appointed organist at Muhlhausen. It was customary to have a musical celebration at the annual change of the Town Council and it was Bach's duty to provide a work suitable for the occasion. The words of this Cantata are a mixture of Scriptural texts and verses from hymns, and are meant to refer first to the outgoing and then to the incoming Councillors. An exhaustive critical analysis will be found in the first volume of Spitta's Biography, to which we refer all who are curious on the subject. The general listener must be struck with the unusual fulness and variety of the scoring, the instruments being divided into four groups-namely, three trumpets and drums, two flutes and a violoncello, two oboes and a bassoon, and two violins, viola, and bass. But though Spitta draws attention to the superiority of the Cantata to those of Buxtehude, he does not fail to indicate its defects, which are those of youth and inexperience. "In estimating this Cantata throughout, we must necessarily use the standard which the master gives us in his own best works. When compared with the works of his predecessors, it is seen to be for the most part far above them, and never below them. But in many places we find things of a quite new and original type, too decidedly conspicuous for this comparison to be wholly Though not worthy to compare in depth of expression, or brilliancy of contrapuntal device, with the Leipzig works, this "Rathwechsel" Cantata was well worthy of a hearing. Another novelty was Beethoven's "Elegischer Gesang," for strings and choir (Op. 118), a trifling piece written on the death of the wife of the composer's friend,

The beautiful and poetical third part of Schumann's music to "Faust" brought the Concert to a fitting termination, Herr Joachim's solos gave as marked a contrast to the choral portion of the programme as could possibly be desired. The violinist gave his own Hungarian Concerto and Bach's Chaconne in his very finest manner, and fairly roused the aristocratic audience to enthusiasm.

#### BOW AND BROMLEY INSTITUTE.

THE excellent performance of "Mors et Vita" given by this Society at its last Concert was followed up by the production, on the 9th ult., of two more of the Birmingham Festival novelties—Cowen's "Sleeping Beauty" and Prout's Symphony in F. The latter work, conducted by the composer, formed the pièce de resistance of a miscellaneous. first part, and met with the unstinted appreciation which its happy mixture of learning and lucidity has never failed to command. Of the four movements the graceful *Inter*mezzo à l'Espagnole—a heading which has induced some amateurs to miscall the Symphony Spanish—seemed to please most, and narrowly escaped an encore. Mr. Prout was twice recalled at the close of the finale, played with great spirit by the efficient orchestra of forty performers led by Mr. Leverett Frye. Mendelssohn's setting of the 114th Psalm, "When Israel out of Egypt came," gave the excellent body of voices under Mr. McNaught's bâton opportunities for distinction of which they fully availed themselves; but the excessive speed at which the movements were taken undoubtedly detracted from the dignity of the work. Of Mr. Lloyd's singing of Gounod's "Lend me your aid" it is enough to say that where the needs of a composition are so fully answered by the resources of the executant, the result is not far short of perfection. "Creation's Hymn," as rendered by Miss Hilda Wilson, served to exhibit the musicianly qualities as well as the fine voice of this lady. The second part of the Concert was occupied by the performance of "Sleeping Beauty," in which, besides the vocalists already mentioned, Mrs. Hutchinson and Mr. Henry Pope took part. Mrs. Hutchinson has been heard to greater advantage in the music assigned to the Princess, the impassioned passages in which seemed on this occasion to fatigue her voice. The recitatives and quiet phrases, however, were given with her wonted finish and sympa-The vocal feature of this, as of every other thetic style. performance of the work in which he has taken part, was Mr. Lloyd's rendering of the long scena "Light, light at last," which called forth such a demonstration as to render the composer's prohibitory "attacca subito" at the end of the scena perfectly nugatory. The ballad, one of the best and most original numbers in the work, was given with great breadth of style by Miss Hilda Wilson, and made a deep impression; while in the small part of the King, Mr. Henry Pope gave thoroughly efficient aid. Choir and orchestra, although not perfect, acquitted themselves extremely well. The dainty chorus for female voices "Draw the thread," the waltz, the choral interlude "Sleep," and the final chorus were all sung with intelligence and a fair observance of light and shade. Perhaps the attack might have been a little firmer in some of the more difficult numbers. The orchestra, except for a few cases of unsteadiness and an occasional roughness, played the delicate accompaniments well, the intermezzo "Maidenhood and Dreams of Love" being perhaps their most successful effort. At the risk of seeming ungracious to an excellent choirtrainer and enthusiastic musician, we feel obliged to point out that Mr. McNaught's efficiency as a Conductor would be increased were he to abandon the habit—possibly unconscious—of striking his desk with his bâton. Such a unconscious-of striking his desk with his bâton. practice supplies a piece of orchestral colouring which not being in the score cannot but displease the composer, and from its unmusical sound must annoy the listener. Cowen, who was present, was called to the platform amidst hearty applause, and must have been highly pleased with the flattering reception accorded to his work.

#### ROYAL ACADEMY OF MUSIC.

Gesang," for strings and choir (Op. 118), a trifling piece written on the death of the wife of the composer's friend, Pasqualatti, in 1814. Though not unworthy of the master, it is not, in any way, a noteworthy example of his genius. Academy was amply manifested, the pianists being repre-

sented, among others, by Miss Ethel Boyce, in her graceful "Album Leaves," by Mr. J. W. Kipps in Beethoven's Thirty-two Variations, and by Mr. Septimus B. Webbe, who gave a fine rendering of a Nocture by Chopin and a who gave a fine reludering of a Note time by Chipfin and Study by Liszt. Cowen's song "Sweetest eyes were ever seen," sung by Miss Ellen Haas, Mrs. O'Leary's song "I am the Angel," most artistically given by Miss Marian Ellis, and Miss Selina Quicke in a "Love song" by Amy Horrocks (student) deserve honourable mention; and Mendelssohn's "Surrexit Pastor bonus" displayed the quality of the female choir to the utmost advantage.

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#### MR. FREDERIC LAMOND'S RECITAL.

THOSE who went to Prince's Hall on the afternoon of the 26th ult., to wonder at the prowess of the young Scotch virtuoso, Frederic Lamond, stayed to admire. The curiosity often experienced in witnessing the début of juvenile performers gave way to a finer feeling when it was discovered that this lad of seventeen could, in point of execution, throw down the gage to any contemporaneous artist. The only parallel case within our recollection is that of another British artist-Arabella Goddard-though she was even younger than Mr. Lamond when she took the world by storm. Female intelligence (or, the intelligence of females) develops sooner than in the opposite sex; and so, perhaps, Mr. Lamond's achievements come close upon those of Miss Goddard. To listen to the Scotch youth's playing is to be at once impressed with the fact that his fingers cannot go wrong, and that the most intricate music presents no hardships for those wonderful hands. From first to last, in a selection unusually trying, not a single slip of any sort was discernible, and the mere mechanical work was simply Mr. Lamond plays entirely from memory, but this is not the gift which some people assume it to be. If we consider the number of consecutive hours expended upon the practice of each work presented to public approval, we shall become aware that the difficulty would be to forget rather than to remember. In solo playing a slip, if it should occur, is not specially remarkable; in concerted music, of course, the reliance upon mnemonic retentiveness is in-excusable. The programme of the first Recital given by Mr. Lamond comprised Beethoven's Sonata in C minor (Op. 111); twenty-eight Variations on a theme of Paganini by Johannes Brahms (Op. 35)—a very poor and tedious composition, unrelieved by any of those flashes of genius which we are accustomed to find in the German master's works; Chopin's Ballade (No. 3) in A flat, Impromptu, Berceuse, and Polonaise in A flat; Schumann's Etudes Symphoniques; Rubinstein's Barcarole; a Romance by F. Lamond, and Liszt's Liebestraum and Fantasia on "Lucrezia Borgia." With the details of the performance we need hardly deal—we have covered the ground already when we say that Mr. Lamond was excellent in all, and that every school of composition seemed equally well fitted to his powers. His Beethoven was as truly classical as his Chopin was graceful and poetic; his reading of Schumann brought out the idiosyncrasies of the master in their best light; and the remaining pieces found the player fully competent to deal with them. We do not contend that Mr. Lamond is yet a finished pianist, or that he is a marvellous executant, but there are higher qualities of feeling and expression which age and experience alone can give. Still, he is by far the finest performer which this generation has seen, and it can be readily surmised that his second and third Recitals will command that amount of general interest which is only displayed in the cases of famous artists. We can perfectly believe that to hear Frederic Lamond once, is not to know him fully; and we shall return to the subject after further acquaintance with this extraordinary young pianist.

#### MISS AGNES ZIMMERMANN'S RECITAL.

This highly accomplished pianist gave an interesting Recital on the 25th ult., at Prince's Hall, Piccadilly, with a very comprehensive programme, ranging over the entire field of pianoforte music, and taxing to the utmost the versatile powers as well as those of physical endurance of its exponent. Miss Agnes Zimmermann commands both in an eminent degree, in addition to great mechanical skill, and that not very easily definable gift of sinking her improve greatly on acquaintance, and being tastefully sung

individuality into that of the composer whose work she interprets, and which is called, in a general way, "poetic feeling." This she again manifested in a striking manner at, the Concert under notice, in pieces by Bach, Gluck, Graun, Rameau, Scarlatti, the more modern Schumann and Chopin, and the contemporary composers Rubinstein and Moszkowski, the performance thereby also assuming something of an historical character as illustrating the progress of the music written for the instrument. Beethoven was, as a matter of course, likewise represented-i.e., in one of his most important works written for the instrument, the Sonata in A major (Op. 101), of which the lady gave a most intellectual and worthy interpretation; another especially remarkable achievement having been her most refined and characteristic interpretation of Schumann's beautiful Fantasie in C (Op. 17), which, moreover, appeared to illustrate in an admirable manner the artistic significance of the otherwise somewhat obscure superscriptions which the composer has given to its movements, such as "durchaus phantastisch und leidenschaftlich vorzutragen" (to be played throughout fantastically and passionately). The latter portion of Miss Zimmermann's programme introduced a composition by herself entitled "Spring Melody," a charming trifle, carrying with it something of the freshness and fragrance of early blossoming flowers, and which the audience insisted upon hearing again. The selection concluded with a brilliant performance of one of Schubert's Marches Militaires in Tausig's arrangement. The Hall was well filled.

#### MISS FANNY DAVIES'S RECITAL.

It is too soon to sum up the current musical season, but, if appearances may be trusted, it will deserve to be remembered as the pianists' year. Foreign executants of the first rank are visiting us in unusual numbers, and from our own people young artists are appearing who bid fair to hold their own against all comers. Miss Fanny Davies has now been with us long enough to enable us to say that she may fearlessly challenge comparison with her Continental If any doubt remained, it must have been dispelled by her Recital at the Prince's Hall, on Wednesday, the 24th The splendid technique and high artistic intelligence she brought to bear upon such works as Beethoven's Sonata in A (Op. 101) and Schumann's Carnaval absolutely disarmed criticism. It was pianoforte playing of the most acceptable kind, free from any trace of affectation, but full of warmth, feeling, and intellectuality. The minor items of her programme were equally well rendered, and the large audience showed its satisfaction by remaining to the very last bar.

#### MR. HERMANN FRANKE'S CONCERTS.

It is obvious that the absence of one artist from an associated company of performers, whether vocal or in-strumental, must be detrimental to the general effect. If one member suffer, all the members suffer in like manner, for the ensemble is necessarily destroyed. This was the case at the third of the above Concerts, on the 9th ult., the soprano, Miss Hamlin, in Mr. Franke's vocal quartet, being absent through illness. Her place was taken by Miss Thekla Friedländer, who is entitled to lenient criticism under the circumstances. Nevertheless, it must be stated that the rendering of the concerted works left very much to desire. The second set of Brahms's Liebeslieder Walzer especially suffered by the general coarseness and lack of refinement of the executants. Dr. Hubert Parry's vigorous and extremely well written Pianoforte Trio in E minor was fairly well rendered by Messrs.

E. Dannreuther, E. Mahr, and B. Albert, and the violinist introduced a paraphrase of "The Good Friday Melody" from "Parsifal," the effect of which, however, was lost with a piano accompaniment and apart from its surroundings.

At the last Concert of the present series, on the 23rd ult., the conditions were reversed, the instrumental part of the programme being very unsatisfactory, while the vocal quartet appeared to greater advantage than at any of the previous performances. The second set of Brahms's Waltzes are certainly not equal to the first, but they

were received with much favour. On the other hand, we never remember to have heard such a bad performance in a public Concert-room as that of Mozart's Quintet in D. Under the circumstances, it will be as well not to name the performers, some of whom are individually capable executants; but we trust that Mr. Franke will see the advisability of rendering impossible the recurrence of such a discreditable feature in his enterprise. Herr Julius Röntgen might wisely have selected something better for his first appearance as a pianist than his "Variations on Hungarian Czárdás," which, however clever, are of no real musical value. The audience insisted upon an encore, probably in the hope of hearing the Amsterdam musician in something more interesting, but if so they were disappointed, for he gave a silly transcription of Bach's Organ Toccata in F. Herr Röntgen's technical powers are considerable, but more than that it is as yet impossible to say in his favour. Mr. Franke states that the Concerts have been very successful, and that a further series will be given during the season.

#### THE LISZT FESTIVAL AT LIÉGE.

THE Independance Belge, of the 19th ult., gives the following account of Liszt's recent visit to Liége, which may be of special interest in view of his approaching visit to

"It was some forty years since Liszt had been at Liége, but he had not forgotten the reception which he had met in that town. When he came to Brussels in June, 1881, at the banquet which was given in his honour after the Festival of the Palais des Académies, he recalled how, at the time of the Grétry fêtes, the Minister of Muelenaere had decorated him in the public square of Liége. This time the reception was of a more private character; but if the renowned virtuoso voluntarily eclipsed himself, the composer at least had the pleasure of hearing his works given by artists of reputations and given by artists of reputation, and enthusiastically applauded by a select public. . Liszt received an plauded by a select public. . . Liszt received an ovation after the Credo of his 'Graner Mass,' a work which made a deep impression. He was also obliged to appear on the platform. The Liége Conservatoire was

represented by an offering of a golden palm to the master.
"The 'Graner Mass' was splendidly sung by the following soloists: Mesdames Fick-Wery and de Saint Moulin, Messrs. Caillet and Davreux, and by a chorus of splendid voices and good style. The orchestra of Liége acquitted itself satisfactorily under the intelligent conductorship of M. Hutoy, and the master appeared on the whole very well

"Mdlle. de Saint Moulin scored a success in the second part of the Concert, by her rendering of the "King of Thule," and she also sang a setting of Victor Hugo's charming lines 'S'il est un charmant gazon.'

· "As to Madame Falk-Mehlig, who played the second Concerto in A, and the Hungarian Fantaisie, with orchestra, she came off with triumph. Her energy, the verve of her style, and her perfect technique, literally carried the audience away.

She was recalled four times. From Liége Liszt passed onwards to Antwerp, and thence to Paris. His next movements will soon be known to the

London world.

#### A PARIS PERFORMANCE OF "SLEEPING BEAUTY.

THE performance in France of an important work by an English composer is a matter of such rare occurrence as to render its actual accomplishment in itself a distinguished achievement. It is time, indeed, the prejudice still prevalent among our French neighbours against the musical capacity of this country were removed, and a wider field opened for the assertion of our best native productions abroad. No civilised nation can afford to be ignored in its artistic products and strivings by any other, and every departure from its apparent indifference shown by the French capital should be welcomed as a step nearer to that general recognition which English music will doubtless eventually meet. The latter prediction it is the safer to make where so charming and amiable a work is concerned as Mr. Cowen's Cantata "Sleeping Beauty," which, under the French title of "La Belle au Bois Dormant," was per- laughing-stock of other nations.

formed on the 4th ult. by the Concordia, a Choral Society composed of amateurs resident in Paris, which has acquired a considerable reputation for the production of modern as well as classical music. Mr. Cowen himself conducted his work, the soloists being Mesdames Fuchs and Lalo, MM. Bugnet and Audan; all of them excellent vocal artists. "The Cantata," says a cor-Parisian public in a very perfect manner, and much applause was bestowed on its correct style, original harmony, and affecting passages. The passage, 'Spring from the earth, red rose,' by Madame Lalo, the tears and the carth. the earth, red rose, by Madame Lalo; the tenor solo, 'Light,' by M. Bugnet; the soprano solo, 'Where am I?' by Madame Fuchs; and the grand final chorus, 'At dawn of day," were warmly applauded." Similar favourable opinions respecting the work find their expression in French journals, the Ménéstrel regarding it as "an important production, written with the greatest care, and exempt from radical tendencies." In a recent number of the Paris Temps, a review of the score is published, the author of which has formed a high opinion of the merits of the work which, he thinks, "possesses all the requisite charm and simplicity inherent in the subject." Among the numbers considered specially characteristic by this critic are the considered specially characteristic by this cline are me airs, "Pure as thy heart" and "Whither away," the valse, and the instrumental portions generally. The libretto has been translated into French by Miss Augusta Holmes, herself an excellent musician. We shall be glad to hear that the example thus set by the Concordia is being followed by other musical societies in France.

#### "FIDELIO" IN ROME.

In a recent article on the "Florentine Trio" I noticed the great and lamentable decline of classical music throughout Italy, except in some of the Northern Cities, such as Milan, Turin, and Bologna. And, assuredly, if proof were wanted, I need only point to the performances of "Fidelio" which took place at the Apollo Theatre in Rome, at the beginning of February last. It will hardly be believed, but s only too true, that this was actually the first production of Beethoven's immortal opera, certainly in Rome, if not in This fact in itself tells its own tale; but what is still less to the credit of the Eternal City is that the production less to the credit of the Eternal City is that the production of that masterpiece should have proved a failure, an unmistakable, indisputable failure. In this respect "Fidelio" shared but the fate that has before now overtaken nearly every classical opera, such as Mozart's "Don Giovanni," or the "Nozze di Figaro," whose production has from time to time been attempted in Italy; but that even the so-called musical critics of some of the leading Roman papers should unblushingly confess their inability to "understand that kind of music," and should deprecate any attempt to produce in Rome such works as "Fidelio," is surely too disgraceful, and is the best proof of the deplorable condition to which the Muse is reduced in the country of her birth.

One paper says that "if 'Fidelio' were not written by Beethoven, the public would probably not have listened even to the first act." Another paper states that everybody in the house "was bored to death, though it would have been impolite to confess it." Yet another critic avers that the merits of "Fidelio" are purely "archæological"; whilst another brilliant writer, after innocently asking what could possibly have induced the *impresario* to put "Fidelio" on the stage, arrives at the conclusion that the said impresario made three fatal mistakes: "the first, to give 'Fidelio' at all; the second, to give it badly; and the third, to give it more than once."

There is, however, one laudable exception to this chorus of wholesale condemnation, to this woeful display of truly childish ignorance; and that exception is Signor d'Arcais, a Roman musical critic of great and deserved standing, who in plain terms cries shame on the performance, shame on the public, and on the servile press for their want of classical taste; and who has the courage to point out that whatever the revival and progress of Italy in other respects, in classical music there certainly is none; and that by so tardily producing an opera like "Fidelio," a standard work of every respectable *repertoire* outside Italy; and, what is more, by allowing such a work to prove a failure in Rome, the Capital, his countrymen simply make themselves the

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The failure of "Fidelio" in Rome is not, however, attributable solely to the utter want of appreciation of Beethoven's dramatic music on the part of the public. It is also due in a great measure to the second-rate character of the artists, and of the vocal part of the performance as a whole; and to the notoriously imperfect and slovenly way in which operas are generally rehearsed in Italy. In other countries the greatest care is bestowed on the rehearsals, which frequently extend over three consecutive months, so as to ensure the maximum of perfection, and hence success at the first performance in public. In Italy, on the contrary, the impresario, in the majority of cases, cannot afford the expense of frequent rehearsals. Hence a given work is often put on the stage before the several artists and performers know their parts even fairly well; there is rarely such a thing as an efficient ensemble; the first few performances are really public rehearsals more than anything else; and a fair estimate of the merits of a work new to the audience can therefore never be formed on its first production. Add to this that the extreme delicacy of light and shade, and the undoubtedly very difficult vocal music of "Fidelio," require a most refined rendering, and hence first-rate artists; and it will be easily understood why the audience at the Apollo in Rome completely failed to realise the transcendent merits and beauty of "Fidelio" as an opera.

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There is yet another reason which accounts for a good deal of the almost icy indifference with which "Fidelio" was received in Rome, and it is this, that to understand a work of this kind, as indeed all classical music worthy of that name, the first requisite in the hearer is thoughtful attention. Now, ninety-nine out of a hundred Italians go to the opera, certainly not to think, rarely to listen, but chiefly to talk. Indeed, it is said that the only occasion on record when the audience of the Apollo resigned themselves, as it were under moral compulsion, to sitting through an entire performance in religious silence, was that of the production of the "Nibelungen" cycle a few years ago, under the quasi-patronage of Queen Margherite, in honour of Princess Isabella of Bavaria, on the first visit of the latter to Rome as the bride of the Duke of Genoa, the Queen's brother. The strain on the patience and attention of an Italian audience, of all others, must indeed have been extreme; at all events, the "Nibelungen" cycle has not been given since; and the only one of Wagner's operas that, besides "Rienzi," has at all taken root on the principal stages in Italy is "Lohengrin," whereas "Tannhäuser" is spoken of as one of the "novelties" to be produced in Rome this season.

No doubt it should be borne in mind that a nation whose musical genius produced the melodies of Bellini and Donizetti, is naturally slow to warm to and grasp the essentially manly and gothic character of the music of the North, although Verdi in his later works, as well as Boïto and Ponchielli, have done much to bridge over the gulf which was fixed between the two opposing schools. No doubt, an opera translated, and produced under entirely different conditions, in a different atmosphere, under a different sky, loses much, sometimes the whole, of its national character; and this is quite as true of a typically and intensely Italian opera like Rossini's "Barbiere" as it is of Wagner's operas. But there are certain operas, masterpieces of classical art in the true acceptation of the term, such as Gluck's, Mozart's, and Cherubini's operas and Beethoven's "Fidelio," which are a possession of all times, and are, or ought to be, also a possession of all times, and are, or ought to be, also a possession of all nations. Yet it is a melancholy fact that, in spite of the many admirable and effective Italian versions, none of the operas of those great masters, Cherubini himself not excepted, can be said ever to have found a home in Italy; and although Rome can in no sense be said to lead the taste and culture of music in Italy, the recent failure of "Fidelio" is, nevertheless, not only discreditable in itself, but augurs ill for the future.

#### "THE ROSE OF SHARON" AT TORONTO.

The performance of Mr. Mackenzie's Oratorio by the Philharmonic Society of Toronto, under the able conductorship of Mr. F. H. Torrington, on February 16, was a decided success. The work had evidently been most carefully prepared, and all concerned in its presentation before a critical audience have a right to share with the indefatigable

Conductor the credit of achieving so triumphant a result. An elaborate analysis of the Oratorio is given in the Toronto Mail, and the varied and sympathetic treatment of every portion of the work by the composer most warmly eulogised. From this well written critique we quote the following passage, with regret that space will not allow us to extract a few of the carefully considered opinions upon the various numbers: "The composer in carrying out the design of the Oratorio exhibits a great amount of musicianly scholarship, striking power of invention, and a remarkable command of orchestration. The traditional treatment of Oratorio is respected in the combination of numerous and elaborate choruses, contrapuntal writing, and fugal episodes." The Toronto Evening News says "A very large audience greeted the Philharmonic Society at the Pavilion Music Hall last night on the occasion of the first performance in Toronto of Mackenzie's dramatic Oratorio, 'The Rose of Sharon.' The work will take rank with the best compositions of the day, abounding as it does with fine solos, excellent choruses, and capital orchestration. The music shows an apt conception of the theme chosen"; and the Globe (Toronto), after speaking of the Oratorio in the the Globe (Toronto), after speaking of the Oratorio in the highest terms, and awarding warm praise to the principal vocalists—Mrs. Gertrude Luther, Mrs. Mackelean, Messrs. Mockridge, H. M. Blight, E. W. Schuch, and A. E. Curran—concludes with the following paragraph: "The success scored by Mr. Torrington in this Concert is a very marked one. The amount of labour expended in overcoming the great difficulties throughout the work must have been enormous. The skill requisite to produce the Oratorio satisfactorily can be appreciated only by competent musicians. But the satisfaction of signal success in this instance must be so great as to be in itself a sufficient reward."

#### OBITUARY.

In Louis Köhler, whose death occurred on February 16, at Königsberg, Germany has lost one of her ablest and most conscientious musical teachers, and musical art generally a most devoted and hard working disciple. He was, as a German writer aptly remarks, the Czerny of our time, besides being a versatile, yet solid, critical author, and much esteemed also as a composer. Köhler was born in 1820, at Brunswick, and commenced his artistic career as orchestral conductor in several provincial towns of Prussia. He eventually took up his domicile at Königsberg, where, in 1847, he founded a Musik-Schule, and with which period begins his extraordinary activity as a teacher, and his equally remarkable fertility as an author, a number of books and pamphlets of both didactic and æsthetical import proceeding from his pen in the course of time, not to mention numerous interesting journalistic contributions on mention numerous interesting journalistic continuous subjects connected with the progress of the art; for Köhler was distinctly an adherent of the progressive or "New German" school, as represented by Wagner and Liszt, he being one of the very first and staunchest supporters of the theories promulgated by the former, and having remained till the last on terms of close friendship with Liszt. Indeed, till the last on terms of close friendship with Liszt. Indeed, his very last article (published in the Neue Zeitschrift für Musik last month) is devoted to the latter, being a "Fantasia upon the theme 'Liszt,'" a theme upon which he would never weary, and which is here treated in a very attractive manner, both as regards the executive and the creative achievements of the pianist-composer, maintaining no doubt justly that the creative faculty, at all times predominant in Liszt, has ever imparted to his pianoforte interpretations that unique character which has so frequently been remarked upon but which it is not easy to define. Köhler was, together with Liszt, Ambros, Brendel, and a few other prominent musicians, one of the founders of the "Allgemeine Deutsche Musikverein," the representative Society of German musicians. As a dramatic composer Köhler can scarcely be said to have been successful, but his pianoforte compositions possess lasting merit, and it will be a long time before his excellent "Etudes" (Op. 112), or his "Grosse Clavierschule" (Op. 300), will come to be superseded; at any rate, they are universally esteemed in the present day as forming most valuable adjuncts to the study of pianoforte playing. Among Köhler's older pupils may be named Adolf Jensen, the eminent pianist and

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

GOUNOD'S "Mors et Vita," which had not been heard in Birmingham since its production at the Festival of August last, was performed here by the members of the Festival Choral Society, on the 4th ult., with full band and chorus, and the following principals, viz.:-Miss Anna Williams, Miss Hope Glenn, Mr. Edward Lloyd, and Mr. Watkin Mills: Mr. Stockley, as usual, conducting, In order to meet exigencies of time and circumstance, and to adapt the work to the capacity of an ordinary orchestra, more particularly in the brass department, several movements of secondary importance were omitted, without materially impairing the general effect. With the exception of the Offertorium, the Prologue and Requiem were given in their entirety, but "The sleep of the Dead," and the awful "Judgment of the Rejected," were omitted apparently for orchestral reasons, and the performance was thus brought well within the limits of an ordinary Oratorio Concert. The sublimely solemn beauty of the Requiem grows upon the hearer with every repetition, and its charm was never more powerfully felt than on this occasion, when the choral section of the executive obtained a prominence which was scarcely possible at the Festival performance of the work. The soloists also gained in effect by the more perfect subordination of the instrumental accompaniments, which were, nevertheless, adequate for every legitimate purpose. sweet, full, and powerful soprano voice of Miss Anna Williams was heard to great advantage in the melodious and pathetic solo "Felix culpa," and in the beautiful duet "Quarens me," the lady found a sympathetic and competent associate in Miss Hope Glenn. Mr. Edward Lloyd sang the quaintly original tenor solo "Inter oves layer to the control of the contr locum præsta" with great refinement and purity of intonation, and was not wanting either in fervour or vocal skill in the melodious Sanctus. Mr. Watkin Mills was fairly effective in the bass solos, but his singing is a little wanting in relief and contrast. No finer choral singing has been heard even in Birmingham for many a day than in the unac-companied à capella movement, "A custodiâ matutina," in which the pitch was admirably preserved till the close; whilst for dramatic force and stern power of voice it would have been difficult to parallel the singing of the "Confutatis" and the "Tuba Mirum." In the latter part of the work, a word of praise is due to the admirable rendering of the quartet "Lacrymæ, dolor, mors," which was unquestionably one of the gems of the evening. playing of the band throughout was at once spirited and judicious, though, for reasons already stated, some exceptional effects were not attempted.

On the afternoon of the 6th ult. the Madrigal Society connected with the musical section of the Midland Institute gave an interesting Concert, in the large lecture theatre of the Institution, to a numerous and appreciative audience. The Madrigal proper and its lighter companion the "Ayre" were represented by Croce's "Cynthia" and Dowland's "Awake, sweet love," the other choral pieces being partsongs, more or less modern. The best qualities of the choir were displayed in Henry Smart's "Cradle Song," which was sung with rare delicacy, if not with all the more nervous qualities which go to make up perfect part-singing, Mr. Gaul's "Daybreak," and Miss Prescott's quaint setting of "The Cryer," were also good examples creditably sung, Mr. G. Brewerton was specially successful in Sullivan's setting of "Edward Gray," and Mr. W. A. Brewerton, a young pianist new to Birmingham, produced a marked impression by his spirited and finished playing of a Polish dance by Scharwenka, a couple of familiar pieces by Henselt, Chopin's Mazurka in A flat (Op. 50), and Mendelssohn's Rondo Carriccioso, after which latter piece he was recalled.

Rondo Capriccioso, after which latter piece he was recalled. Messrs. Harrison's fourth and final Concert, which took place in the Town Hall, on the 8th ult., made ample amends for the too obvious musical shortcomings of its predecessors, and the selection on this occasion was well worthy of the executive resources. The latter comprised, in addition to Mr. Charles Halle's admirable band, with the Conductor himself as solo pianist, Madame Norman-Néruda as violin soloist, and Madame Patey and Mr. Watkin Mills, vice Signor Foli, indisposed, as vocalists. The orchestral pieces were remarkable rather for interest and excellence than for

novelty, comprising the Overtures to "Egmont" (Beethoven) and "Ruy Blas" (Mendelssohn), Raff's "Lenore" Symphony in E, Liszt's Rhapsodie Hongroise (No. 1) in F, and Glinka's Russian Scherzo "Komarinskaja." Raff's grand Symphony, which was splendidly played, deeply impressed the audience by its romantic character and masterly elaboration; and in Liszt's melodious and ravishing "Rhapsodie Hongroise," which produced such a sensation at the last Birmingham Festival, the band scored another triumph, their playing of the piquant Mazurka theme, which constitutes the backbone of the work, being a marvel of delicacy, spirit, and precision. The personal and artistic interest of the Concert, however, centred in the violin playing of Madame Norman-Néruda, which in breadth of style, volume of tone, elegance and refinement of phrasing, and general perfection of technique, was certainly a marvellous exhibition. Nothing could exceed the finish and delicacy with which she played the elaborate chromatic passages of the cadenza in the Rondo from Vieuxtemps's Concerto in E major; but her great popular triumph was achieved in Wieniawski's Mazurka in G major (No. 1), a short, bright, sparkling movement, introduced by, and interwoven with, quaint drone effects, which pleased the audience so greatly that it had to be repeated. Mr. Charles Halle played Chopin's Nocturne in F sharp (Op. 15, No. 2) and Grand Polonaise in A flat (Op. 53) with his accustomed refinement and with irreproachable skill. Madame Patey was more successful in Giordani's sweetly solemn song "Caro mio ben," which she had to repeat, than in the plaintive hymn of Gounod, "There is a green hill," which is scarcely so well suited to her style or voice. Mr. Watkin Mills, who replaced Signor Foli at short notice, was most effective in the air "Non più andrai," from Mozart's "Figaro."

The Pianoforte and Violin Recital given on the 18th by Miss Margaret Wild and Miss Florence Donaldson, assisted by Mrs. Hutchinson, vocalist, was remarkable rather for the excellence of the performance than for the novelty of the selection, which latter comprised among other items such familiar favourites as Schumann's "Kreisleriana," Vieux-temps's "Rêverie," Chopin's Barcarole in F sharp and Impromptu in A flat, and Grieg's Sonata in F, for piano and violin. The fair instrumentalists have lately completed their musical training together at Leipzig, and are therefore in perfect sympathy with one another, as was shown on this occasion, more particularly by their finished performance of the Grieg Sonata. Miss Wild has a firm, crisp touch, and considerable powers of expression, for which the Chopin selection afforded good scope. In the four examples of the "Kreisleriana"-the first two and the last two-she exhibited taste and fancy allied to considerable executive skill. Miss Florence Donaldson's violin playing was distinguished rather by grace and refinement than by virtuosity; but the lady's executive powers are quite equal to the demands of the music she Mrs. Hutchinson's vocal contributions, all attempts. distinguished by charm of voice and refinement and purity of style, comprised Maud Valérie White's song "Ye Cupids, droop," Purcell's "Nymphs and Shepherds," and Massenet's dainty "Elégie" and "Crépuscule," the latter sung sotto voce throughout.

The annual Concert of Madame Agnes Miller, which took place in the large lecture theatre of the Midland Institute on the 25th ult., attracted as usual an overflowing audience, whose satisfaction with the entertainment was testified by loud and frequent applause. The fair bénéficiaire, who was assisted by Herr Ludwig Straus (violinist) and Miss Georgie Booth (vocalist), played Beethoven's Sonata in E flat (Op. 27), Brahms's Rhapsodie in G minor, Field's Nocturne in A, and a study by Scarlatti, displaying in each instance musical intelligence and technique of no mean order. Herr Straus especially charmed the audience in the Adagio from Brahms's Concerto in D and the Andante and Rondo from Vieuxtemps's second Concerto, and the two instrumentalists united their powers with excellent result in Schumann's Sonata in A minor and a couple of the Hungarian dances arranged by Brahms and Joachim. Miss Booth possesses an agreeable mezzo-soprano voice and sings with taste and expression.

On the 30th ult., Miss Fanny Davies gave a Pianoforte Recital, of which particulars must be reserved for a future occasion. h sall a creck it is ab t s v H b

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

In the interests of the art, it is always regrettable if a musical venture, promoted with the object of maintaining the highest traditions which have been handed down, should, through lack of support, fall to the ground. A few months ago it was feared that this fate might overtake one of our foremost institutions, the Philharmonic Choral Society, and it has only been by dint of the bravest exertions that the Society has been able to weather the storm which threatened to swamp it. The collapse of such a Society would be a double loss to the city, inasmuch as it would disband a most capable body of voices, and would deprive the "masses," to whom the efforts of the Society were mainly directed, of hearing the greatest Oratorios rendered on a proper scale, and in an adequate manner. It is therefore extremely gratifying that by the two performances which have been given this season—"The Messiah," on December 27, and the "Creation," on February 26 the Philharmonic Choral Society has not only enhanced its special reputation from an artistic point of view, but added an important amount to its exchequer, perhaps a more mundane consideration, but one of the most vital consequence to a Society without any other resource save the patronage of the public. The principals at the "Creation" performance were Madame Worrell (in the unavoidable absence of Miss Robertson), Mr. Ben Davies, and Signor Franco Novara, the admirable qualities of this combination being especially noticeable in the concerted music. Mr. Davies was also very successful in his finished rendering of the Recitative and Aria "In native worth." Mr. Randegger was at his post as Conductor, and Mr. W. T. Best showed to an exceptional degree his pre-eminence in being able to substitute on the organ with perfect grace and fluency the orchestral portion of the work.

The Hallé season is now finally concluded, and, as usual, the eighth Concert, which took place on the 2nd ult., had a special attraction, in the person of Herr Joachim. The great violinist's selections were Spohr's "Dramatic" Concerto in A minor, and Tartini's "Il Trillo del Diavolo." Concerto in A minor, and Tartini's "Il Tillo del Diavolo." The Symphony at this Concert was Beethoven's No. 5 in C minor. Liszt's "Poëme Symphonique," a perfect novelty to Liverpool, by its general structure and colouring created a favourable impression, and justified its place in the programme. Miss Marriott's selections were essentially classical, and included Mozart's "Zeffiretti" from "Idomeneo," and Wagner's "Elsa's

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On the 13th ult. Mr. Hallé gave a kind of addendum to his ordinary series by a Classical Chamber Concert in the small Concert-room of St. George's Hall. Mr. Hallé was assisted by Madame Norman-Néruda, and in the Septet by Messrs. Bernhardt, Grosse, Paersch, Hutchins, Vieuxtemps, and Progatsky, and as the entire programme was made up of compositions by Beethoven, it is needless to say that, as of compositions by Beethoven, it is needless to say that, as regards quality as well as execution, the performance was of the highest excellence. The "Kreutzer" Sonata is often laid under contribution for excerpts, and it is pleasing to hear it played in its entirety by two such artists as Mr. Hallé and Madame Néruda. The Septet in E flat is subject to a similar remark, and it is seldom performed in its entirety probably because of its great length—although every movement is intensely interesting—and because it requires a combination of which to remain because it requires a combination of artists of superior talent. On the present occasion no such difficulties presented themselves, and the rendering of this magnificent work was beyond criticism. Mr. Hallé also played Beethoven's Sonata in E flat, and Madame Néruda contributed two Romances in exquisite style.

The Philharmonic Society has still another Concert before the conclusion of the season, and it is gratifying to be able to state that the most recent performances have be able to state that the most recent performances have shown rather an advance over their predecessors. At the tenth Concert, on February 23, the important orchestral features were Beethoven's Symphony No. 4 in B flat, Introduction to "Parsifal," a "Tragic" Overture by Brahms, the Entr'acte from "Die Folkweyer," and Handel's Concerto-Grosse in B minor, a sufficiently ambitious and comprehensive list. It is pleasant to record the reappearance of Mr. Santley at this Concert, with all his old

verve and vigour, and in the "Wreck of the Hesperus," and his other more classical selections, he evidenced the retention of his artistic finish and, by the reception accorded

him, his hold upon the public esteem.
"St. Paul" has always a special claim upon Liverpool, in view of its having been first presented to an English audience in this city just fifty years ago, and the choice of this Oratorio by the Philharmonic Society as one of its Lenten Concerts was a happy one. The performance on this occasion was a most admirable one in every way, and the choir sang carefully and intelligently throughout. The rendering of the chorals, a specialty of "St. Paul," was almost without a flaw. The band ably sustained the effort of the "practical" members, but was, if anything, a little too powerful for the choir in the more massive choruses. soloists comprised Miss Mary Davies, whose method is specially suited to such a work as "St. Paul"; Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Bridson.

A new departure in Chamber Concerts, in Liverpool, has been made by Mr. John Ross, a musician who, from his wide experience and sterling abilities, is deserving of all support. The idea which he has put into practical shape is that of giving a series of orchestral performances on Saturday afternoons, in the small Concert-room of St. George's Hall, the programmes being intended to strike a mean between Concerts of the severe classical type and those at which the enjoyment and pleasure of the "popular" element is the sole desideratum. In this effort Mr. Ross has, in the series of three performances already given, eminently succeeded, and it is perhaps regrettable that the lateness of the season will now necessitate a postponement of this experiment until the autumn. As the foundation of these Concerts, Mr. Ross has gathered around him a carefully selected and well balanced orchestra-particularly good in the string department, and some forty strong—and as specimens of their work, we may men-tion Dunkler's "Au bord de la Mer," Gustav Ernest's prize "Dramatic" Overture (first time in Liverpool), the entire music of the "Midsummer Night's Dream," Ponchielli's Ballet Music from "La Gioconda," &c. The artists at these Concerts have included Miss Nettie Carpenter, who merits a foremost place for the admirable qualities, both of power and execution, displayed in such items as Spohr's "Dramatic" Concerto and Mendelssohn's Concerto in E minor; and amongst vocalists the well-known names of Mr. Barton McGuckin, Mr. J. W. Turner, Mr. Seymour Jackson, and Mr. Edward Grime have appeared with their customary success.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

On Monday, February 22, the distinguished organist of the Liverpool Corporation once more (after a prolonged absence) afforded us an opportunity of hearing him. For some years past the Directors of the Free Trade Hall Company have talked about removing the very incomplete instrument—originally built for the Art Treasures Exhibi-tion at Old Trafford—and of their desire to erect an organ worthy of their splendid Concert-room, and one on which our most skilled players, and those eminent executants who may from time to time be pleased to visit us, may be satisfied to perform. Some hope was excited that Recitals on Sunday afternoons might be established—after the example set by the Municipal authorities in Liverpool—so that people not desiring to go to church three times a day might have some provision made for their comfort and rational recreation. It is now a not infrequent custom to throw open our church or chapel doors for what are called "Services of Song," and it would be difficult for the most bigoted to advance any serious argument against the gratification of the taste that would desire, in the middle of our weekly holiday, opportunities of listening to the tones of an instrument that must ever be

the old organ, and such a slight enlargement as does not atone for its being placed further back. The extension of the the indisposition of several of Mr. de Jong's promised platform space and the preservation of the strictest economy seem to have been the ideas controlling the alterations that have been made. Mr. Best, with his usual skill, exhibited the rejuvenated instrument, with which, doubtless, the builders (Messrs. Thorold and Smith) had done what they could under the restrictions imposed; but in the "St. Ann's" Fugue—although taken at a most judicious speed-the want of tone and the slowness of speech of the pedal registers were evident, and in Smart's "Grand Solemn March," and in other pieces of less importance, a lack of variety and of real wealth of timbre was felt.

Three evenings after Mr. Best's visit, Dr. Villiers Stanford's Oratorio, "The three Holy Children," was given here for the first time, under the best auspices, and with every provision made by Mr. Hallé for its complete success. Mr. Hecht had laboured with heartiest good will to secure the efficiency of the choir, and the work had been diligently rehearsed. The impression left, after an admirable per-formance under the direction of the composer, and the heartiest expressions of sympathy by the large audience, is that Dr. Stanford has succeeded in producing a scholarly and clever work, having no trace of triviality or want of thoughtful care. A certain skill in construction and of tact in contrasting effects the author evidently possesses, combined with very considerable power of orchestration. The short first part of the Oratorio contains many pleasing thoughts-especially a very broadly-phrased theme for soprano solo (carefully rendered by Miss Anna Williams) and for the ladies of the choir-and concludes with a really powerful, though somewhat desultory, chorus, heathen shall fear Thy name." In the second act the three "Children" are, perhaps, a little wearisome, but never undignified; and the climax of the work is marked by a double chorus-in which, however, there is no eight-part writing—of considerable power. It cannot be said that Dr. Stanford has written an Oratorio of dimensions, sustained power, variety, or attractiveness equalling those great works which we regard as models of highest excellence. But he must be congratulated upon having given us a very serious, earnest poem; upon having proved his ability to deliver with clearness and perspicuity his message; and upon having, in spite of an evident fondness for certain tricks of scoring not always grateful—such as the disagreeable staccato passages for the fagotti in the "Bel" chorus and elsewhere, and a too frequent muting of the strings -carefully studied the resources at his disposal, and the different modes of colouring and presenting his fancies which the enlarged modern orchestra affords.

The annual visit of Dr. Joachim attracted a large number of those faithful worshippers who recognise in the great violinist something much higher than a mere executant, something beyond a skilful interpreter of other men's thoughts. The programme, on the 4th ult., was rendered additionally interesting by a careful, though not unblemished, rendering of Beethoven's "Pastoral" Symphony, and by the juxtaposition of Svendsen's "Rhapsodie Norvégienne in B, and Saint-Saëns's "Phaëton"-both played for the first time at Mr. Halle's Concerts. As "Rhapsodies"pieces loosely strung together-or as examples of diverse and powerful scoring, both were instructive; as exercises exhibiting the skill of Mr. Halle's orchestra they were interesting; but as examples of constructive power they have little value. Miss Marriott's selection of songs—
"Remorseless fiend" ("Abscheulicher") from "Fidelio,"
Mozart's "Zeffiretti" ("Idomeneo"), and Wagner's "Elsa's Gesang" ("Lohengrin")-showed ambition and

great power of voice.

Mr. Hallé appropriately closed his twenty-eighth season by a performance of Gounod's "Mors et Vita," a work now so well known that I need report only its very tolerable performance. Miss Mary Davies was slightly over-weighted, but sang with judgment; Miss Hilda Wilson and Mr. Lloyd were very effective, and Mr. Watkin Mills made the

most of his part.

On Saturday, the 8th ult., Mr. de Jong bade adieu to his supporters, who crowded to his annual benefit Concert to listen to Mr. Sims Reeves, to Signor Bottesini, and to those much to learn; as an actor everything. Endowed with a members of Mr. Carl Rosa's Opera Company (Madame Marie Roze, Miss Burton, and Mr. Athley Thomas) who ful—Mr. Jackson would do wisely to devote himself with

assistants.

At the Concert Hall the most interesting achievement during the month has been the introduction of Cowen's "Welsh" Symphony. Unfortunately, such was the inclemency of the evening of the 1st ult. that numbers of people were absolutely prevented attending to enjoy a programme including such an example of the power of an English composer, and enlivened by Madame Néruda's exquisite performance of Spohr's "Dramatic" Concerto and of the Adagio and Rondo from Vieuxtemps's Concerto in E. The fourth Symphony of one who has been recognised, not only in this country but in the brightest of Continental music-centres, as among the foremost of living artists should have been produced in the larger and more suitable hall wherein Mr. Halle's Concerts are given. The Symphony in B flat is a work demanding and rewarding the greatest care. Its first movement is masterly in design and workmanship. The chief ideas are original and well contrasted; the second subject especially having a delightfully characteristic tinge, and being worked out with the greatest tenderness of instrumentation, and without the slightest danger of weariness to any minds consonantly attuned to its meaning or capable of yielding to its gentle influence. The orchestration of the Lento tranquillo (with its prominent use of the horns clarinets) is in keeping with the delicate fancies of the themes upon which the movement is based. To the careless listener the liveliness and simplicity of the Scherzo appeal at once, and afford a relief, after the strained attention needed to grasp the full design of the previous movements of more complicated construction; but to the student the third section of the Symphony is interesting, chiefly on account of its transparent freshness and symmetry. too often the case, the Finale is the least successful portion of the whole; and, strangely enough, the introduction of the harp—however useful as an effect reserved for the climax of the Symphony-is not productive of any of that peculiarity of colouring which the title of the work suggests, and which is so charming in the earlier movements. In summing up the productions of the season, and in endeavouring to deduce its chief lessons, I shall have more to say about the "Welsh" Symphony. Here I will add only that no fresh work of the same calibre and merit has, of late, been introduced in Manchester.

But in opera, also, as well as in symphonic writings, has a triumph been gained by an English composer. We could not expect Mr. Carl Rosa to bring into the provinces the full strength of the band which in London exhibited so clearly Mr. Goring Thomas's skill in orchestration; and we are grateful to him for furnishing a complete, though necessarily smaller, body of instrumentalists. The part of Nadeshda peculiarly suited Madame Valleria, who formed a true conception of the somewhat dreamy poetic character of the heroine, and conveyed to her hearers her idea with great delicacy and tact. Madame Georgina Burns's interpretation differed in every respect from that of her gentler predecessor. Mr. Barton McGuckin and Mr. Crotty sustained here their original parts; and the opera excited, at each of its three representations, very great enthusiasm, in spite of the fact that in several of the movements the climaxes were accelerated to a speed which destroyed all dignity and meaning. In the opening chorus the grace of the vocal themes, and even of much of the orchestration, was lost, the singers being utterly unable to gabble their words fast enough. This same mistaken idea of effect, the same restlessness of interpretation and continual working up to climaxes of noise and simulated intensity, spoiled many of the most earnest efforts of the leading singers of Mr. Rosa's company. Often how gratefully the ear would welcome a smooth vocal tone kept rigidly to a true pitch, and not forced to the sharpness which is supposed to depict emotion! When will our singers forsake the ranting style which is no longer tolerated in spoken drama? In the "Bohemian Girl" (the 18th ult.) Mr. Seymour Jack

son made his first appearance on the stage, and was warmly greeted by a crowded audience. As a singer he has very FOUR-PART SONG.

Poetry by Mrs. HEMANS.

Composed by J. G. VEACO.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) Allegretto. 2.77 SOPRANO. come o'er the moun-tains with come, I. . come! ye have call'd me long, I ALTO. come, I .. . come ! ye have call'd me long, I come o'er the moun-tains with TEXOR. I . . come! ye have call'd me long, I come o'er the moun-tains with come, 2 2 BASS. come, I . . come ! "ye have call'd me long, I come o'er the moun-tains with Allegretto. PIANO. (ad lib.) = 152. light and song! Ye may trace my step o'er the wak-'ning earth By the winds which tell of the 22. . . . . light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell of the 337.737, 5, 5, 5, 5 light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell of the light and song! Ye may trace my step o'er the wak'-ning earth By the winds which tell prim - rose-stars, in the shad - owy grass, By the green leaves, op - 'ning vio - let's birth, By the 0. vio - let's birth, By the prim - rose-stars, in the shad - owy grass, By the green leaves, op - 'ning . vio - let's birth, By the prim - rose-stars, in the shad - owy grass, By the green leaves, op - 'ning . . . 1 vio - let's birth, By the prim - rose-stars, in the shad - owy grass, By the green leaves, op - 'ning ÷.0







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# TRIOS, QUARTETS, &c.

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	RECE	INL	N	UM.	BE.	KS.		
163.	Ye shining stars			***			R. Würst	30
	Nanie	***	***	***	***	R. S	schumann	20
	Sinks the Night			***	***		**	20
166.	The stedfast heavens	***	***	***				20
167.	To a skylark	***	***			Charles	H. Lloyd	30
168.	Nurse's Song (A Two	-part	song)			B. Lu	ard Selby	20
	The moorland ride	***				Ca	rl Hering	20
	The shepherd boy	***		***	***		22	30
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	At the spinning whee		***	***			**	20
	The Hussar's departu			***	***		33	30
174.	The Festival		***	***			22 .	20
175.	Voice of the western	wind	***	***	***	***	Barnby	30
176.	The twilight star	***	***		***	***	19	30
177.	Sweet May	***	***	***	***	***		30
178.	Vox Amoris	***	***		***	Otto S	chweizer	30
179.	The Knight and the I	ady	***		***		12.	30
180.	Whene'er the sounding	ng har	p is h	eard	***	J	. Brahms	60
181.	Come away, come aw	ay, De	eath	***	***	***	**	40
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183.	The death of Trenar			***	***	***		60
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			***	***	***		11	30
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187.	The Fairies' Song	***	***	***	Sir I		R. Bishop	40
188.	June	***		***	***		nlay Dun	30
189.	A Northern Love-son	g	***	***	***		Hofmann	20
		***		***	***		chweizer	30
191.	Quiet Hours	***	***		***		. Addison	30
		***		***			Spontini	40
193.	Sweet and low	***	***	***	***	B. Lu	ard Selby	20
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195.	Blessed are the pure i	n hear	rt	***	***		nest Lake	3d
196.	Through murm'rous l	eaves		***	***	***	G. Bartel	20
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		(To be	conti	nued.				

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155.	Come, let us jo	in the	rounde	elay	***		***	W. Beale	
156.	What ho! what	t, shep	herd, h	10!	***		***	**	
157.	Home they bro	ught h	er war	rior de	ead			I. Barnby	
158.	Come, live with	n me	***				Arth	ur Carnall	
	Thro' yon latti						I	Eisenhofer	и
	Breathe, my ha		***	***			Sir H.	R. Bishop	
	Fare thee well		f for ex		***	***		Macirone	
	Come, follow n			***		***	E. T	. Driffield	
	Autumn is com		n		***			F. Corder	
	Great Orpheus				***			Mackenzie	
	Tom he was a			***	***			. Driffield	
166.	O mistress min	6	***	***	***	***	***	. 20 12	
	The Love Spel		***				т	B. Evison	1
	I wish to tune					***		S. Wesley	1
760	Roaming		_	-	***	***		Hofmann	
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182.	A sad disappoir	itment	414	***		***		McCheane	2
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	Fly to my mistr		***	***		0	Charles	H. Lloyd	5
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	Herdsman's So		***	***				12	2
187.	Alpine Hunter's	s Song		***	***	***		,,	2
188.	Come, brother,	gaily o	lrink	***				11	4
189.								21	2
190.	Sad that I must	turn	o dust			***		13	2
191.	Cossack's Drin	king S		***				12	2
	One little star i				***	***		"	2
	A mighty king			***	***			"	2
	God rules alone		***			•••			2
	A wet sheet and		ving se		***		Charles	H. Lloyd	-
	Stars of the sur			-				uickshank	200
	The Norman C					*		r E. Dyer	200
-31.	1101mall C		To be	contin	ued )	***		. 2. Dyc1	9
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	MYNHEER VANDUNCK	***		4 5
	NOW BY DAY'S RETIRING LAMP. Quintet		3	3 6
Į	NOW TRAMP O'ER MOSS AND FELL. Chorus	S	***	
	O BY RIVERS. Serenade		3	3 3
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١	STAY, PRY'THEE, STAY. Sestet	***	3	3 9
	THE TIGER COUCHES IN THE WOOD			1 3
ı	TO SEE HIS FACE. Round	***	3	3 0
Į	WHAT HO! CLANSMAN. Chorus	***	6	
ı	WHAT SHALL HE HAVE THAT KILLED THE			
ı	Glee, with Chorus ad lib		4	0
ı	WHEN THE WIND BLOWS. Round for three V	oices		9
I	WHO IS SYLVIA? Glee	•••	*** 2	0
1	WINDS WHISTLE COLD. Glee	***	3	
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## FOUR TRIOS FOR FEMALE VOICES WITH ACCOMPANIMENT OF TWO HORNS AND HARR

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geal energy to its cultivation and to the acquirement of musicianly knowledge. His first efforts should be to open his teeth, to let the tone come out freely, to enunciate distinctly, and to gain a bolder and more manly style of ocalisation. There is a wide field ready for him if he has zel and determination. Marchetti's "Ruy Blas" and Maillart's "Fadette" I need not describe. Neither will excite any great or lasting interest.

Miss Amina Goodwin gave her second Pianoforte Recital this season at the Concert Hall, on Thursday, the 18th ult., playing with all her former brilliancy of execution, and with

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### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Lent Term has been unusually active in matters musical this year. Our new theatre was opened with great enthusiasm on February 13, when the musical arrangements were made by Mr. John Farmer, and the orchestra was led by Mr. G. H. Betjemann. Very soon afterwards, Mr. Henry Holmes and the string-players usually connected with him gave a Concert in the hall of Christchurch. The programme was not of remarkable interest, but succeeded in pleasing a large audience. On the 2nd ult. the Musical Union gave an Invitation Concert in Balliol College Hall, the attraction of which was the pianoforte performance of Mr. S. H. Waller, who played a programme of music ranging from Handel to Liszt in excellent style. As might be expected in a pupil of Liszt, he was most successful in the modern music. A word of praise is due to Messrs. Phillips and Ferguson, two undergraduate amateurs, for the manner in which they sang the songs set down for them. Amongst the other proceedings of our Chamber Music Societies we may mention that on February 23, Mr. Holmes and his associates played at the Musical Club, and that Mr. Farmer performed the pianoforte part in his Septet in D minor at the Musical Union on the same

Turning to choral music, we must first chronicle the inauguration of a new Society, the Oxford City Male Voice Union, which met for the first time at the beginning of the last month. A very large number of members have been last month. A very large manner of memoria, Mr. errolled, and the services of a rising young musician, Mr. H. B. Wilsdon, obtained as Conductor, so that there is every reason to predict a prosperous future for the venture.

On the 5th ult. the University Glee and Madrigal Society gave its second Concert, when a chorus in twelve parts, by Sir F. A. G. Ouseley, Bart., entitled "War, Wine, and Harmony," was performed for the first time, and produced a considerable effect. Miss Müller was very ill-advised to a considerable effect. Mass affurer was very in-advised to introduce a song of Schubert into a programme consisting of English music of the older school. Another point which called forth unfavourable criticism was the discrepancy between the programme, the book of the words, and the music really performed. The order of the programme seemed to be systematically neglected, and pieces which appeared in the book of the words were never performed. One singer was announced for one song in the programme, another in the book of words, and a third was actually sung. On this point more care should be exercised in future. To the chorus-singing there is scarcely anything but praise to be given, and of the Magdalen Quartet we can only say that they sang superbly. We are informed that the Society has presented its Conductor, Dr. Roberts, with a handsome bâton, to mark their appreciation of his services. If a Conductor is to be judged by the excellence of his choir, a compliment of this sort was never better deserved.

On the 16th ult. Handel's "Messiah" was performed by the Philharmonic Society, under somewhat unfavourable circumstances. The weather was most severe, and Mr. Edward Lloyd was unable to sing. A local tenor, Mr. Wright, of the Cathedral Choir, filled the vacant place with tredit. The chorus, excepting the bass, was not good. Two days later, the Professor of Music gave the second of his series of Lectures on Spraich Charge, purely Sprain Spring Sprin his series of Lectures on Spanish Church music. Some very beautiful illustrations, written by composers whose names were quite unfamiliar to English ears, were sung with great delicacy and refinement by the Professor's

### MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE month of March opened auspiciously from a musical point of view in Bristol with the first of the series of the six Concerts announced by the Monday Popular Concerts Society for the present season. Upon making his appearance on the orchestra, Mr. George Riseley, the honorary Conductor, was greeted with hearty and prolonged applause. The Concert was rendered especially interesting by the production of Mr. Prout's new Symphony, written for the late Birmingham Festival. This was conducted by the composer, who expressed himself much gratified with the manner in which the work was performed, and it was evident that the members of the band had spared no pains to make themselves thoroughly at home with it. The other items on the programme were Wagner's Overture "Die Meistersinger," Liszt's "Rhapsodie Hongroise," No. 1 in F, both admirably "Sleeping Beauty," which we hope to hear fully given one day in this city; Weber's Overture "Der Freischütz," and a selection from "II Trovatore." Handel's Largo in G was beautifully rendered by Mr. Carrington (violin), Mr. Cheshire (harn) and Mr. Riseley (organ), Mr. Prove conducting. The (harp), and Mr. Riseley (organ), Mr. Prout conducting. The vocalists were Miss Mary Bliss and Mr. Lawford Huxtable, who each contributed two songs. Mr. Carrington was the leader of the band, as usual.

The last of Mrs. Viner Pomeroy's classical Chamber

Concerts for the present season was given on the 3rd ult., at the Victoria Rooms, before a somewhat limited audience. The executants were Mr. H. Holmes (first violin), Mr. Michael Rice (second violin), Mr. Ellis Roberts (viola), Mr. J. Pomeroy (violoncello), and Mr. Ralph Livings (piano-J. Pomeroy (violoncello), and Mr. Kaiph Livings (pianoforte). The programme included Mozart's String Quartet, No. 1 in C major; Rubinstein's Trio in B flat for pianoforte, violin, and violoncello; and Haydn's String Quartet in D major, No. 1; also four short pianoforte solos, in which Mr. Livings was very successful, though perhaps not so strikingly as at the previous Concert. In the Trio he did himself greater justice however, and we hope soon to have another opportunity of hearing him in Bristol. Both String Quartets went well, but not perfectly, and the Concert was hardly so interesting as usual.

It was followed the next evening by the annual Ladies' Night of the Orpheus Glee Society, when Colston Hall was full in every part. This Concert, one of the most popular of the year, fully sustained its character, and we can scarcely speak in too high terms of the excellence of the singing. The choir was well balanced, and consisted of sixly-seven voices in very even proportion, no one part being too prominent. The programme was as follows—Part 1: "Strike the Lyre" (Cooke), "Come, gentle zephyr" (Horsley), "I wish to tune" (S. S. Wesley), Serenade (J. G. Müller), "Ossian" (J. Beschnitt), "The Dying Child" (Viotta), "Martyrs of the Arena" (L. de Rille), "Ave Maria" (Abt), "Battle Song" (R. Schumann), "Comrades in Arms" (A. Adams); Part 2: "Non nobis Domine" (W. Byrd), "O Sanctissima" (Sicilian), "Shades of the Heroes" (Cooke), "Soldier's Love" (Kücken), "The Nightingale" (Weelkes), "Peace" (J. F. Bridge), "When evening's twilight" (Hatton), "Banish, oh maiden" (Lorenz), "Sleep, gentle Lady" (Bishop). The solos were given in a very creditable manner by members of the sixty-seven voices in very even proportion, no one part being given in a very creditable manner by members of the Cathedral Choir, and though several encores were demanded none were given, the Conductor wisely refusing to break through his invariable rule. A slight fall in the pitch was noticeable in one or two of the numbers, par-ticularly in the Serenade and towards the end of the evening, but otherwise the performance was almost beyond criticism. Mr. George Riseley conducted with his customary energy and skill.

Mr. Charles Hallé and Madame Norman-Néruda paid us a visit on the 9th ult., and gave a most delightful Piano-forte and Violin Recital at the Victoria Rooms, which made us earnestly wish that these talented musicians would oftener favour us with their presence. Mr. Halle's touch seemed clearer and more delicate than ever, while Madame Norman-Néruda's wonderful playing frequently roused the audience to enthusiasm. The programme was well chosen,

and included works of permanent interest.

The second of the Monday Popular Concerts was given on the 15th ult., on which occasion the Colston Hall was

anything but full, and, indeed, the attendances at both the Concerts of this season augur badly for the financial result of the series. The programme opened with the Overture and Scherzo from the "Midsummer Night's Dream," beautifully played by the band, the captivating Scherzo quite taking the audience by storm. Beethoven's Second Symphony in D followed, and received a most intelligent and artistic rendering, each member of the band having evidently carefully studied his part. The weakness in the horns is an old defect, and sometimes sharply reminds one of its continued existence, and we would, of course, wish for an increased number of strings; but this deficiency the Bristolians do not seem inclined to supply. Mr. Walter Macfarren, who was received with warm applause, played his Concertstück for pianoforte and orchestra with his accustomed refinement and artistic feeling, and, being recalled, gave a Gavotte of his own composition. The prelude to "La Déluge" of Saint-Saëns was played for the first time in Bristol, and received an admirable rendering, as did also Paganini's "Il moto perpetuo," played by all the violins. The other items for the band were Auber's Overture "Le Maçon," and a Waltz by Lumbye. The vocalists were Miss Fryer, R.A.M., and Mr. W. Thomas, of Bristol Cathedral.

During Mr. W. Macfarren's visit to Bristol last month he gave a lecture at the Museum on "Pianoforte Writers, Past and Present," and also appeared as pianist at the last Popular Chamber Concert of the present season, at the request of his former pupil, Miss Mary Lock, who is the regular pianist at these gatherings. Mr. Macfarren contributed several solos, which it is needless to say were most warmly received, for he is now an established favourite in Bristol. Two trios by Raff and W. Macfarren were excellently given by Mr. Hudson (violin), Mr. Pavey (violon-cello), and Miss Lock (pianoforte). The vocalist was Miss Christine Chute, and the accompanist was Mr. Fred. Rootham. Mendelssohn's "Hymn of Praise," and Beethoven's Choral Symphony, formed the programme of the third Monday Popular Concert given on the 29th ult., of which a detailed notice will appear in our next letter.

At Exeter, on the 8th ult., a Pianoforte and Violin

Recital was given by Mr. Max Pauer and Herr F. Zajic, in the Public Rooms. Both artists were new to Exeter, and the Public Rooms. were very favourably received. The programme comprised selections from the works of Beethoven, Bach, Schubert, Mendelssohn, Schumann, Chopin, Liszt, Spohr, Ries,

Paganini, &c.

A Grand Festival Concert was given on the 8th ult., by the Bath School of Music Philharmonic Society, in the Assembly Rooms, Bath, when the great attraction was Sir Arthur Sullivan's "Martyr of Antioch," which was con-ducted by the composer. The orchestra consisted of fortyducted by the composer. The orchestra consisted of forty-Philharmonic Society, the leader being Mr. Carrodus, and the Musical Director, Mr. Albert Visetti, who also conducted in the second part of the Concert. The chorus, numbering nearly 200, was that of the Bath Philharmonic Society, trained by Mr. Visetti. The solo vocalists were Miss Gertrude Griswold, Miss Grace Damian, Mr. Edward Lloyd, and Mr. Albert Reakes. The work of the chorus evidenced careful rehearsal, and the solos were admirably given, while of the band it is only necessary to say that it was thoroughly efficient, so that, musically speaking, at least, the Concert was a success.

The Plymouth Vocal Association gave a performance of "The Messiah" on Wednesday, the 17th ult., which was very successful. The solos were taken by competent members of the choir, and the choruses were splendidly rendered. Mr. Pardew led the orchestra, Mr. A. Faull presided at the organ, and Mr. F. N. Löhr conducted.

### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

Mr. Edward Misdale gave the last of his present series of Chamber Concerts in the Church Institute, on February 22. He has had an exceptionally short season, having only given three Concerts. He has, however, been well supported by the public, and the Concerts have been thoroughly successful in every respect. It is to be hoped that Mr. Misdale may see his way to enter boldly into an undertaking which has become a feature of the musical life of the town. Mr. Misdale was assisted at the Concert under notice by Mr. C. Henrich, jun.—a Bradford pianist of excellent parts—and Herr Alfred Giessing, a violoncellis from Berlin, who has recently settled in Leeds. With the assistance of Mr. Henrich the Concert-giver was able to produce two compositions such as are not often heard in this neighbourhood-namely, Reinecke's Improvisata in (Op. 94) and Max Bruch's Fantasie in D minor (Op. 11) both works for two pianos. These items were admirab played, and the difficulties which they presented were over come with facility and gracefulness. Reinecke's brillian composition especially was followed with interest, only piano solo, that played by Mr. Misdale, was Rubstein's Solo Sonata (Op. 12). Mr. Misdale did amplitude to the composition, but it did not occupy a high place in the estimation of the audience generally. Beet hoven's Sonata in A (Op. 69), for piano and violoncello proved a genial selection, and both in the work which h had to do in the rendering of this composition, and in Goltermann's Adagio and Finale in Aminor, Herr Giessin showed very fine executive qualities, and may be regarded as an acquisition to Yorkshire.

Under the direction of Dr. Spark, a Special Monthly Concert was given at the Leeds Town Hall, on the 6th ult. In addition to several Organ Solos, ably played by the borough organist-among which may be mentioned as Air with variations in G major, by Haydn—songs wer given by Miss Annie Albu, Miss Kennedy, and M. Simeon Northrop. Miss Albu has gained great popularing in Yorkshire, and her clear and cultured style of singin met with much acceptance on this occasion. Her best effort was in the rendering of "Hear ye, Israel." Mis Kennedy and Mr. Northrop shared in the general appreciation which was bestowed on the performances.

The Saturday Evening Concerts at the Leeds Coliseum, given under the direction of Mr. G. W. Lane, have continued to gain in popularity, large audiences being the rule. The character of the entertainment, as well as the artists who take part, are subject to agreeable variation. At the Concert given on the 6th ult. Mr. Charles Blagbro (tenor) was singled out for special honours, and Mr. Fred. Gordon (bass) had a hearty reception. Miss Communication (soprano), Miss Ada Battey (contralto), the Huddershell Arion Quartet, and the Band of the First Gloucestershin Regiment also contributed to the performance. Mr. H. Harrison accompanied the songs.

Mr. Edgar Haddock's Musical Evenings, at the Leed Philosophical Hall, have progressed with great satisfaction both to audiences and, it is to be hoped, to those who have contributed to their artistic success. Mr. Haddocki scheme has gained appreciative attention, and his audiences are very numerous. On the 5th ult., the solo pianist was Mr. Alfred Broughton, who rendered Beethoven's Sonata in E flat (Op. 27, No. 1), and compositions by Rubinstein and Chopin. The Beethoven Sonata enabled the pianis and Chopin. The Beethoven Sonata enabled the pians to display his fine executive powers, and the work had apparently been well studied. Mr. Haddock, at the same Concert, gave the well-known Recitative and Adagio for Spohr's Concerto in G minor. Mr. S. Liddle was an able accompanist.

to a close on the 5th ult., when St. George's Hall was aga filled in every part. Foremost in point of individual achieve ment was, of course, the playing of Professor Joachim, whose ment was, of course, the playing of Professor Joachim, whose surpassing intellectual power and finished method were worthily bestowed on Beethoven's Concerto in D, Spohri Adagio from the Eleventh Concerto, and two Meccaux, by Schumann (adaptations by Ernest Rudoff, The Unfinished Symphony in B minor, of Schuberafforded excellent material for the employment of the delicocies and reforements of Mr. Halleton and Machine and Control of Mr. Halleton and Machine and Reforements of Mr. Halleton and Machine and Reforements of Mr. Halleton and Machine and Reforements of Mr. Halleton and Machine and Mr. delicacies and refinements of Mr. Halle's band. Much interest was centred in the ingeniously woven must of the Overture to "Hamlet" (Gade), and the delicate imagery and exquisite rhythms of Rubinstein's ballet must

The Bradford Subscription Concert season was brough

from "Feramors" were brought out with striking effect Characteristic precision and finish were brought to bear of Glinka's "Komarinskaja" Scherzo, and the ever-varying transitions of design and colour which it presents proved source of new delight amid a wealth of orchestral music such as is seldom to be found within the limits of one

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Mr. Winch was the vocalist. The season may Concert. be regarded as one of the most successful which the Sub-

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The concluding Concert of Mr. Rawlinson Ford's season was given in the Leeds Coliseum, on the 17th ult. There was a decided improvement in the attendance. The Concert was fully as interesting as any of its predecessors, and cert was fully as interesting as any or its predecessors, and the high tone of excellence which was sounded at the be-ginning was preserved to the end. The Brahms Quintet in F minor was rendered by Herr Joachim, Miss Emily Shinner, Messrs. Gibson, Ould, and Bache. The performance of this abstruse and vigorous composition was of a masterly kind. The Mendelssohn Quartet in E minor, in which the four first-named artists took part, afforded a remarkably strong contrast, and, of course, was much more widely appreciated than the work of Brahms, which demands not only intelligent, but musical, perception. The Quartet was rendered brilliantly. Herr Joachim repeated the Schumann solos which he gave at the last Bradford Subscription Concert, and won fresh commendation for his consummate playing. He took part with his pupil, Miss Shinner, in a duet from Spohr—a performance which proved extremely agreeable, and brought a vast deal of credit to Miss Shinner. Mr. Bache's solo was, as a matter of course, one of Liszt's compositions—the "Benediction of which was de Dieu dans la Solitude," the performance of which was a great executive feat, and one of the finest features of the agreet executive teat, and one of the infest features of the Concert. Mr. Ould contributed a cello solo, Cantilena, by Goltermann, and an arrangement of one of Schubert's "Moments Musicaux." Mrs. Hutchinson was the vocalist, and sang with much success. An extra Concert is to be given, under Mr. Ford's auspices, during April, at which Herr Richter and his band, in conjunction with the Leeds Philharmonic Society, will give a performance of Beet-hoven's Choral Symphony. Mr. Alfred Broughton, who officiated as accompanist on the occasion of the last Popu-lar Concert, is the Conductor of the Philharmonic Society.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

During the last few weeks Concerts have been more numerous than usual at this season, and remarkable both as to quality and quantity compared with those of ten or

twelve years ago.

On February 22 an Evening Concert was given in Queen Street Hall. The somewhat lengthy programme contained Beethoven's Trio in C minor, a Sonata of Schubert for violin and piano, a selection of Scottish Airs arranged as duets by Otto Schweizer, and numerous songs.

The performers were Mr. Carl Hamilton (violoncello), Mr. Franklin Peterson (piano), Miss Annie Grey and Messrs. A. Edmunds and J. H. d'Egville (vocalists).

On February 27 Señor Sarasate gave a Recital in the Music Hall. The pièce de résistance was the Fantasia in C (Op. 159) by Schubert, the enormous difficulties of which are so well known that violinists of high standing lave hitherto excluded it from their programmes. The have hitherto excluded it from their programmes. very difficult pianoforte accompaniment was admirably played by Mr. Cusins. A Concertstück by Saint-Saëns, "Ligeuner-Weisen," a Bolero by Sarasate, and Album-Blatt (Wagner—Wilhelmj) were the remaining solos of the volinist, and Mr. Cusins contributed Chopin's Andante Spianato, a Polonaise in E flat, and "Tannhäuser" March (Wagner—Liszt) as pianoforte solos. This Concert was, most deservedly, a great success. A second Concert will

be given by Señor Sarasate on the 27th inst.

On the 3rd ult. Mdlle. Schow-Rosing gave a Concert in the Masonic Hall, assisted by Mr. Della Torre (piano) and Herr Gallrein; and on the 9th ult. Mr. Waddel's choir gave as a second opportunity of hearing Dvorák's "Spectre's Bide." This work makes unusual demands on amateurs, but the medium of the properties of the service of the se but the members of the choir acquitted themselves credit-

ably. The accompaniments were played by a small string band, led by Mr. Daly, with Mr. T. Craig at the piano.

On the 10th ult. the Philosophical Institution gave the annual Concert in the Music Hall. The artists, as usual, were Miss Agnes Zimmermann, Signor Piatti, and Herr Joachim. Although the programme contained little that was new to the audience, the excellence of the performance made it most enjoyable. Mendelssohn's C minor

Trio opened the Concert; Miss Zimmermann contributed three Sketches by Sterndale Bennett; Signor Piatti whom we were pleased to see restored to health) gave Veracini's Largo and Allegro, and Chopin's Introduction and Polonaise, and Herr Joachim Bach's Sarabande and Bourrée and some Hungarian dances. Mr. Herbert Thorndike, as vocalist, made a favourable impression in songs by Gounod, Schumann, and Maude V. White.

On the afternoon of the 13th ult. Mr. Frederic Lamond, pupil of Bülow and Liszt, astonished his audience in the Music Hall by a display of genius and knowledge remark-able in one so young. A very exacting programme, played entirely from memory, justified the reports of his successes in Vienna and Berlin, the rendering of Beethoven's Sonata (Op. 111) deserving, perhaps, most praise, not only for the superb technique, but for the breadth and grasp of ideas displayed. The twenty-eight variations on a theme of Paganini's (Op. 35), by Brahms, were admirably played, and a composition of his own, a Romance, showed great

M. de Pachmann revisited Edinburgh on the 20th ult., and displayed to a fairly numerous audience in the Music Hall his vivacious and captivating style of playing. Beethoven's Sonata (Op. 31, No. 2) in D minor, and compositions by Schumann, Weber, Raff, Henselt, and Chopin constituted the programme. The Andante Spianato and Belanzies of the latenteed constants. Polonaise of the last-named composer were played in a manner never equalled by any pianist who has visited Edinburgh. It is only fair to say that it is due to the energy of Messrs. Paterson and Sons that we of this city have of late had the opportunity of hearing the performance of so many talented artists. M. de Pachmann announces a

second visit for the 3rd inst.

On the evening of the 22nd ult. the Edinburgh University Musical Society's Concert, under the direction of Professor Sir Herbert Oakeley, took place in the Music Hall. An orchestra of local performers, assisted by a few profes-sionals from other cities, and a choir of about a hundred students, gave orchestral and vocal selections. The vocal students, gave orchestral and vocal selections. The vocal portions consisted of choruses, arranged for male voices, among which were Haydn's "Humorous Serenade," Verdi's "Chorus of Crusaders," "Shall I tell you whom I love," part-song by Sir Herbert Oakeley, "Duncan Gray," and others, whilst the items for the orchestra were Overtures—Handel's "Occasional," Rossini's "La Gazza Ladra," and Auber's "Masaniello."

### MUSIC IN GLASGOW AND WEST OF SCOTLAND. (FROM OUR OWN CORRESPONDENT.)

THE leading event of last month may justly be said to have been the début of Mr. Frederic Lamond, the young pianist, in his native city, which took place in the Queen's Rooms on the 8th ult., in presence of an overflowing and enthusiastic audience. Mr. Lamond is only seventeen, and very early gave evidence of great musical talent. Before the age of nine he had run through much of the music of the great masters for the pianoforte, which was within the compass of his little hands, and when yet only in his tenth year he was appointed organist of Laurieston Parish Church, so rapid being his progress that within another year he could play the principal works of Bach, Handel, and Mendelssohn for that instrument. He practised also the violin and the oboe, manifesting generally a decided leaning towards orchestral music. He has been studying abroad for the last three or four years, under Bülow and Liszt, as perhaps readers of The Musical Times already know, and has made remarkably successful appearances as solo pignist is Built Winner and a the made and the support of the s a solo pianist in Berlin, Vienna, and other important musical centres. The programme of his first Concert in Glasgow was of the most exacting character. It embraced Beethoven's Sonata in C minor (Op. 111), the twenty-eight Variations on a theme of Paganini (Op. 35) by Brahms, several works of Chopin, the Etudes Symphoniques of Schumann, and other important pianoforte compositions, including a highly promising Romance of his own. All was played, with note-accuracy, entirely from memory.

that he must take rank even now with the very foremost of pianoforte virtuosi. His technique is simply marvellous, and if his touch is a little hard, and his cantabile wanting in softness, or at least not legitimately produced, these and such other shortcomings as may have been felt most perhaps in his expositions of Chopin, must soon be overcome. Mr. Lamond gave a second Concert in St. Andrew's Hall, on the 19th ult., when there was a very large audience, there being certainly no fewer than three thousand persons present, of all classes of society.

The second Open Rehearsal of the Glasgow Amateur Orchestral Society took place on the 10th ult., in the Waterloo The membership, which includes five or six ladies, Rooms. is about fifty (every instrument being represented), and the performances on this occasion were very praiseworthy, considering that no professional assistance whatever was employed. Beethoven's Overture "Prometheus," Gade's Overture "Nachlange von Ossian," a Suite in D minor by Lachner, a Minuet and Trio (Op. 14), by Prout, and the Overture to Gounod's "Mirella," were the principal orchestral selections. Mr. W. T. Hoeck conducted.

The Choir of London Road United Presbyterian Church

gave a Concert of sacred and secular music in the Church, on the 11th ult. Attwood's solo and quartet "Turn Thy face from my sins" and two numbers from Spohr's "Last Judgment" were among the sacred selections, with Smart's "Good-night, thou glorious sun," Leslie's "Troubadour," and other part-songs in the secular part. Mr. A. M. Macdougall conducted and Mr. W. Kyle accompanied.

In Hillhead Established Church there is a Ladies' Choir in connection with the Sunday afternoon children's service. The Choir, which numbers about forty, gave a Concert of Music for female voices, on the 15th ult., in the Burgh Hall, Hillhead, the room being completely filled with the fashion of the neighbourhood. Lahee's Cantata "The Sleeping Beauty was the principal item in the programme, which also included the "Chorus of Houris," from Schumann's "Paradise and the Peri"; Smart's "Song of the Water Lilies," and a setting of Psalm 67 for treble and alto voices by W. Hume, written for the Glasgow Academy Choir. The singing of the Choir was marked by educated taste and refinement. Mr. Richmond, who acts as honorary trainer of the choir, conducted, and Mr. Clapperton, organist of Sandyford Church, and Mr. McCulley, organist of Hillhead Church, gave their services as accompanists.

The Kyrle Choir, or "Musical Branch" of the Kyrle Society, gave several Concerts during the month, chiefly performances of J. F. Barnett's Cantata "The Building of the Ship," and at low rates of admission, in pursuance, on its part, of the praiseworthy objects of the Society. The choir is this season being trained and conducted by Mr. C. Hall Woolnoth. It consists of about eighty voices, with a

high average of musical education.

M. Vladimir de Pachmann gave a Pianoforte Recital, on 22nd ult., in the Queen's Rooms; selections from Chopin, Henselt, and Moscheles were conspicuous in the programme.

Beethoven's Sonata (Op. 32, No. 2) was also included. Mozart's First Mass in C was sung, on the 24th ult., by the Musical Association connected with John Street United Presbyterian Church, Mr. George Taggart conducting. Selections from "Judas Maccabæus" were also performed.

A performance of Handel's Oratorio "Samson" given by the Vale of Leven Choral Society in Alexandria, Dumbartonshire, on the 5th ult., under the direction of Mr. J. Love. The choral singing was distinguished by vigour rather than by refinement; but, generally speaking, the performance, which was given with full orchestral ac-companiment, did credit to the Society's industry and enterprise.

On the 9th ult., the same Oratorio was produced by the Johnstone Tonic Sol-fa Association, with a fairly good quartet of solo vocalists, and orchestral aid. Mr. Robert

Greenlees conducted.

A performance of Handel's "Messiah" was given by the Kilmalcolm Musical Association, on the 19th ult., in the United Presbyterian Church of that place. Competent vocalists took the solo parts, and there was a small orchestra, aided by pianoforte and harmonium. The choruses were rendered with commendable care, and with considerable effect. Mr. W. Paterson Cross conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 10, 1886. THE second season of the German Opera at the Metro. politan Opera house came to a close on the 6th inst. with a performance of Goldmark's "Queen of Sheba," the opera that has been the most pronounced popular success of the It had been performed fourteen times previously, but the last audience was the most numerous of the fifty. two that had gathered in the theatre since the house was opened on November 23, 1885. The season consisted of thirty-nine evening performances, on Mondays, Wedness days, and Fridays; and thirteen Saturday afternoon Matinées. Nine operas were given, in the following order:—"Lohengrin," "Carmen," "The Prophet," "Di Walküre," "The Queen of Sheba," "Tannhäuser, "Di Weistersinger von Nürnberg," "Faust," and "Rienzi. The last of the new productions, "Rienzi," was discussed in last month's review, and it remains only to comment briefly on the attitude exhibited by the public toward the season as a whole, and toward the various operas. From a purely musical point of view, it was disappointing that Goldmark's opera met with such an enthusiastic reception since this fact acted as a check to the enterprising spin manifested by the Director in the early portion of the season, and resulted in the curtailment of the repertory promised in the prospectus of Wagner's "Die Götte-dämmerung," Verdi's "Aïda," Halévy's "La Juive," and Ponchielli's "Gioconda." These operas, with the exception of "Die Götterdämmerung," could have been given without material extra cost to the administration for scenery and costumes, but Mr. E. C. Stanton (who directs the Opera on behalf of the stockholders of the Metropolitan Company argued, wisely perhaps, that neither of them was likely to increase the attendance, and that so long as the dress of "The Queen of Sheba" had cost more than that of any other opera, the lady might safely be permitted to earn as much as possible. So the opera was performed fifteen times and maintained its popularity so well that it is estimated that it brought 60,000 dollars into the exchequer of the company, and was witnessed by no less than 44,000 persons. The opera had no rival in popularity except persons. "Die Meistersinger," which was given the same number of times as "The Queen of Sheba." The average attendance. exclusive of the two hundred or more nightly occupants the stockholders' boxes, on the eight performances of Wagner's only comic opera was 2,500 persons. After these wagner's only comic opera was 2,500 persons. After times two leading works the operas ranked as follows in public estimation, as indicated by the receipts from ticket sales if the box-office:—3, "Tannhäuser," with four performances average attendance, 2,500; 4, "Rienzi," seven, 2,45%; "Lohengrin," four, 2,375; 6, "The Prophet," three 2,366; 7, "Die Walküre," four, 2,170; 8, "Faust," fixe 2,000; 9, "Carmen," two, 2,000. Concerning the financial outcome of the season, we are as

vet thrown on conjecture. It is within reason to say, however that the receipts from box office sales alone were between 175,000 and 200,000 dollars, and that total sum was swelled to, say, 300,000 dollars by the assessments on the box-holders ordered a month before the opening of the season. Thatal of this sum and between 10,000 and 30,000 dollars more wa swallowed up by the season's expenses is an indication of the large scale on which the operas were presented. In making this estimate, however, the fact should be taken into consideration that at least 30,000 dollars was expended on the single item of interest on capital borrowed to build the Opera House Unquestionably, if the building were unincumbered German Opera, in spite of the sumptuousness of its presente tion this season, would have been a profitable investment The result has been exceedingly gratifying to the stock holders, and they have shown their confidence in the stability of the present taste in operatic entertainments by resolving to give German Opera for at least three years more. To this end Herr Seidl, who has made himself great favourite with the public, has been re-engaged in next season, as well as Fräulein Lehmann, Fräulein Brand. Herr Fischer (bass, formerly of the Dresden Opera), Herr Robinson (baritone), and Herr Alvary (second tenor). The promises for next season are brighter by far than they were for this. Director Stanton will go to Europe in April 10

Die Me during th argument mere spe have us be Wagnerit opera is Director nusical a their spec over the thus far Metropoli enthusiasi Stanton is Herr Seid might. He hesides " all the Wa be given lämmerur addition to works " comprise : ant, of c The Que presenta The An March 1, Since the vill doubt the Ameri which me emarkabl Dutchmar Rosa's Er After that Massé's o evening's as the last giously fru Our cor few oppor significant nance of under the The solo p German C chorus and in English comparati concerning

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engage artists as well as to negotiate with Herr Goldmark for his new opera "Merlin," to purchase which he has the option until July 1. It is by no means certain, however, that the opera will be in next season's list. That will depend very much on its quality. The close race which "Die Meistersinger" ran with "The Queen of Sheba," during the season just ended, has furnished a convincing argument that the public have not given their affection to mete spectacle, as the advocates of Italian Opera would have us believe. Besides, although the extreme wing of the Wagnerite party does not wish to admit it, Goldmark's opera is considerably more than a mere spectacle. It is Director Stanton's expressed purpose to consider the musical and dramatic qualities of all novelties first and their spectacular possibilities next. There is no question that Wagner's works have finally secured the domination over the American operatic stage, and that their influence thus far has been beneficial in every respect. But the Netropolitan administration will not permit the Wagner enthusiasm to carry him off his feet. At present Mr. Stanton is working as a brake on the Wagner wheel which Herr Seidl thinks that the entire Nibelungen tetralogy besides "Tristan und Isolde," with a possible "cycle" of all the Wagner dramas from "Rienzi" to "Parsifal," should te given next season; Mr. Stanton thinks "Die Götterdimmerung" and "Tristan und Isolde" a sufficient addition to the present list, which now wants only the two works "Siegfried" and "The Flying Dutchman" to comprise all of Wagner's dramatic creations. It is significant, of course, that in spite of the fifteen performances of "The Queen of Sheba" more than one-half of the season's proposality.

representations were devoted to Wagner's operas.

The American Opera Company began its tenth week on March I, with a representation of Leo Dèlibes's "Lakmé." Since then the opera has been repeated several times, and will doubtless score as much of a success as any work of the American list. The one feature of the representation which merits success is the seenic, which is certainly remarkable. The next new production will be "The Flying Dutchman," in which Mr. Ludwig, formerly with Carl Rosa's English company, will make his American début. After that we are to have Dèlibes's ballet "Sylvia," and Massé's one-act opera "Les Noces de Jeannette," as an vening's entertainment, and finally Rubinstein's "Nero" as the last operatic novelty of a year that has been prodi-

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Our concert-rooms during the last month have afforded few opportunities to hear new works. The one really significant occurrence in this department was the performance of "Parsifal" as an Oratorio by the Oratorio Society, under the direction of Mr. Walter Damrosch, on March 1. The solo parts were chiefly in the hands of members of the German Opera Company, who sang in German, while the chorus and the representatives of the Flower Maidens sang in English. The performance was meritorious only in a comparative sense, and the consensus of public expression concerning the experiment was that it was a mistake, both from a Wagnerian and an anti-Wagnerian point of view, and action which accompany them.

The third and last of Mr. Gustav Ernest's excellent Chamber Concerts took place on February 25, at Prince's Itall. Again, as on the previous occasions, the classical element was predominant; among the most notable features being a very refined and characteristic performance by the Concert-giver of Chopin's Berceuse and Scherzo in B flat minor, and an excellent rendering of Mendelssohn's Violin Concerto on the part of M. Tivadar Nachèz, whose expressive playing in the Andante movement, more especially, dicited enthusiastic applause. Nor should we omit to mention M. Jules de Swert's admirable performance of violoncello solos by Chopin and Ernest, as well as of a Strenade Espagnole of his own composition. The three artists just named were associated with Mr. J. Komfield in the execution of Kiel's Quartet in A minor (Op. 43), a remarkable, albeit somewhat sombre coloured work, which certainly deserves to be more frequently heard. Mdlle. Antoinette Trebelli and Mr. Hirwen Jones were the vocalists.

MR. WALTER WESCHÉ gave a successful Evening Concert, at the Blüthner Rooms, Kensington Gardens Square, on the 23rd ult., assisted by Madame Fassett, Messrs. W. Wiener, B. Albert, and Munkittrick. Among the principal items of the programme may be mentioned a Pianoforte Trio in E flat by the Concert-giver, in which the latter was associated with Messrs. Wiener and Albert, and which was deservedly well received by the audience. The work in question was produced in November last at one of the Musical Artists' Society's performances, and certainly gains in interest upon repetition; a merit which cannot be said to attach to the majority of similar productions in the sphere of absolute music born of the present day. Mr. Wesché's Trio contains a number of pleasing and characteristic themes, which, however, are far too loosely woven to represent, in the result, the symmetrical texture required for the art-form it seeks to realise; the pianoforte part, moreover, too frequently forming merely a more or less elaborate accompaniment to the strings. The attempt to interconnect the first and last movements by the recurrence in the latter of the leading motive of the former, though somewhat abrupt in effect, imparts, on the other hand, an element of coherence to the whole, and is an interesting feature. Of the four orthodox movements of which the Trio consists, the Scherzo (with Trio) appears to us the most noteworthy, being both sprightly and graceful, as Scherzos should be. Vocal and instrumental solos, ably rendered by the artists above mentioned, were also included in the evening's proceedings, which terminated with the performance of a Pianoforte Concert by Mr. Wesché, played by the composer, a pianoforte arrangement for the orchestral portions of the score being performed on a second instrument

Ar the fortieth performance of the Musical Artists' Society, held at Willis's Rooms, on the 20th ult., the proceedings included the first production of a Quartet for stringed instruments, for which the prize of twenty-five guineas (offered by a lady member of the Society) had been awarded from among seven competing works of a similar description. Upon an occasion of this kind the judges (in the present case Messrs. Aguilar, H. C. Banister, and Charles E. Stephens) may be said in a measure to be placed upon their trial in their turn, although the presumable unacquaintance of the auditors with the rejected compositions constitutes a prima facic element in the judges' favour, even if the object of their choice should not meet with the approval of a wider circle. Mr. Algernon Ashton, the successful competitor in this instance, has no reason for complaint in the latter direction, while the above syndicate of gentlemen have, at any rate, bestowed their favour upon a work which, if not remarkable for originality, is a thoroughly musician-like production and worthy of being accorded a repeated hearing, when we may have an opportunity of again referring to it more in detail. Mr. Ashton's Quartet in B flat, as already indicated, was very well received, the composer being called upon the platform to bow his acknowledgments. The Concert was an interesting one in other respects, consisting, as usual, of vocal and instrumental numbers, including amongst the latter a very clever and genial Pianoforte Trio, by Lady Thompson, ably rendered by Miss Fanny Davies, Messrs. Wiener, and B. Albert.

MR. H. STANLEY CRANE gave his first Annual Concert at Brixton Hall on the 1st ult., assisted by Madame Worrell, Miss Kate Flinn, Miss Edith Birkbeck, Mr. Iver McKay, and Mr. Geoge Kentfield, vocalists. Miss May Ostlere contributed two pianoforte solos which were received with great favour. Mr. Henry Leipold gave two pianoforte solos, and also exhibited a thorough acquaintance with the organ in a Fantasia, and a Duet for organ and violin, on which latter instrument Mr. George Leipold played admirably. The Conductors were Mr. J. H. Leipold, Herr Franz Greenings, and Mr. H. Stanley Crane.

We understand that the Archbishop of Canterbury has announced his intention of conferring the degree of Doctor of Music on Mr. C. Warwick Jordan, Mus. Bac., Oxon., who has been for twenty years organist of St. Stephen's, Lewisham, and is the hon. organist of the London Gregorian Choral Association.

On the r6th ult., Mr. Walter Macfarren gave a lecture at the Bristol Museum, Queen's Road, on "Pianoforte Music, Ancient and Modern." The drift of his lecture was to show that the advance in pianoforte writing had kept pace with the development of the instrument, and that as the pianoforte had approached more nearly to that perfection which was attained in our days, so the music written for the instrument had ever widened its field, until it had become, if not more intrinsically perfect, at least more thoroughly suited to the genus of the instrument. In illustration of his remarks upon the characteristics of the composers for the pianoforte, Mr. Macfarren performed "The Harmonious Blacksmith" (Handel), the Preludes in B flat minor and major (Bach), Variations in F minor (Haydn), a Study in F, from the "Gradus ad Parnassum" (Clementi), a Rondo in A minor (Mozart), the "Moonlight" Sonata (Beethoven), Studies in D and G (Cramer), the "Rondo Brillante" in E flat (Weber), Study in E minor (Moscheles), "Momens Musicals," Op. 94 (Schubert), two numbers from the "Lieder ohne Worte" (Mendelssohn), a Nocturne in F sharp, Valse in C sharp minor, and Impromptu in G flat (Chopin), the "Lake" and the "Fountain" (Sterndale Bennett), and two of the lecturer's own compositions, "Album Leaf" and Fourth Tarantella. The whole of these works were finely played from memory, and thoroughly appreciated by an attentive and discriminating audience.

THE last but one of Herr Bonawitz's Historical Pianoforte Recitals was given at the Beethoven Rooms, Harley Street, on the 18th ult., when the now accustomed representative programme, illustrative of the progress of pianoforte music, was again gone through with unflagging spirit and unfailing executive skill. The numbers, seventeen in all, included specimens by the earlier masters-i.e., Byrde, Frohberger, Rameau, and Handel-which were played, as on previous occasions, on a Shudi harpsichord, lent by Messrs. Broadwood. We have before remarked that the additional quaintness thus imparted to the venerable compositions in question is not necessarily historically accurate. Herr Bonawitz, moreover, appears to us somewhat too hurried in their rendering, as if glad to dismiss this (to some of his hearers, no doubt, the most interesting) portion of his programme; while his treatment of the obsolete instrument referred to is scarcely altogether adapted to its idiosyncracies, as displayed with such conspicuous success by Mr. Hipkins, in his interesting lecture on clavier instru-ments delivered during the late International Exhibition at Kensington. It is needless to add, in view of our previous notices of Herr Bonawitz's Historical Recitals, that the above observations are in no way intended to depreciate the truly artistic tendency and general instructive value of his efforts.

An excellent Concert was given by Miss Emma Buer, at Brixton Hall, on Tuesday evening, the 23rd ult., before a crowded audience. Miss Mary Davies gave a charming rendering of Rubinstein's "Thou'rt like unto a flower, and Cecile Hartog's "The year's at the spring." Madam Madame Antoinette Stirling met with her accustomed reception for each of her songs. The duet, "Dear love of mine," from A. G. Thomas's "Nadeshda," was sung by Miss Davies and Mr. Henry Guy, meeting with a well-merited encore. Mr. Donnell Balfe was also successful in his selections. Mendelssohn's Pianoforte Concerto in G minor was played by Miss Buer, accompanied on strings by Messrs. Easton, Val Marriott, Richardson, Hambleton, and B. Carrodus. Both in this important work, and in Wollenhaupt's "Scherzo Brillante," the bénéficiaire displayed considerable technical skill, and worthily earned the manifestations of approval which her performance elicited. A violoncello solo was commendably executed by Mr. Hambleton; and Mr. W. A. Easton (violin), and Mr. Turle Lee, the accompanist, were associated in the first movement of Beethoven's Sonata (Op. 24).

We have pleasure in drawing attention to "The Composers' Vade Mecum," by V. C. Mahillon, published by the author, which gives a table showing the range, capabilities, and characteristics of every instrument used in orchestral, military, and brass bands (with the fingering of all brass instruments), and will prove extremely useful for pupils studying instrumentation. It is very legibly printed both upon paper, and on linen.

The Fifth Annual Ladies' Concert of the Civil Service Vocal Union was given in the Great Hall, Cannon Street Hotel, on Monday evening, the 8th ult., before a crowded audience. Under the efficient conductorship of Mr. J. H. Maunder, a selection of part-music was rendered with considerable precision by the choir, which numbered about fifty male voices. Amongst other items, the programme included a highly commendable interpretation of Schubertin Gondolier's Serenade," Mendelssohn's "To the Sons d'Art," and Mr. Maunder's tuneful part-song "Ocean Charms' the latter being deservedly encored. "Russian Dances" by Wieniawski and "Spanish Dances" by Sarasate were excellently played on the violin by Mr. Victor Buziau, and songs were sung with success by Mr. Sidney Tower, Mr. Arthur F. D'Oyly, Mr. Lucas Williams, and Mr. G. Mickle wood. Messrs. I. J. Sealy and J. P. Harding were the accompanists. The management of the Concert reflected every credit upon the indefatigable hon. secretary, Mr. J. E. Chapman.

The annual Concert of the Violin Classes of the Birket Institution, under the direction of Mr. Fitzhenry, took place on the 6th ult. The members of the classes were heat to advantage in "Preghiera" (Hauser), March (Handel, "Sérénade des Mandolines" (Desormes), and "Dane Moresque" (Muscat), and Mr. T. E. Gatehouse was ver successful in his solos, "Air Varié" (De Beriot) and "Faust" (Alard), receiving an enthusiastic encore for heipieces. The vocalists were Miss Ethel Murray, Madam Marian McKenzie, Master Frank Peskett, Mr. W. & Forington, and Mr. Kift, all of whom gave evident satisfaction to the audience in their several solos. Mr. Chale Fry recited Macaulay's "Virginia" with great vigourad point, and greatly amused the audience in two shot humorous pieces. Mrs. Fitzhenry and Mr. E. Izard wer the accompanists, and also performed the Overture "Gullaume Tell" as a piano duet.

An interesting Concert was given on Thursday, Reruary 25, at Steinway Hall, by Madame Eugene Oswill and Madame Henrietta Whyte. Madame Whyte has pleasant contralto voice, which she employed to advatage in two songs, and with Miss Carrie Blackwell in Rossini's "Quis est homo?" Miss Mary Davies in "De Lotos Blume" and in "The year's at the spring" wareceived with enthusiasm, as was Mr. Percy Palmer Marriott's tenor song "Hush." Mr. Ernest Birch say Gounod's "Nazareth" and Hervey's "Love of my lik, and Mrs. Hallam gave Mozart's "Deb vieni" with grad delicacy of voice. Madame Oswald played Beethows Sonata Pathétique, Chopin's Polonaise in E flat, and in a duet with Miss Winifred Robinson on the violin, and another with Herr Oberthür on the harp.

MISS MAUD CAMERON'S Annual Concert, which to place at the Surrey Masonic Hall, Camberwell, on Monday the 1st ult., was a decided success. The feature of the evening was Miss Cameron's artistic rendering of the recitains and solo "Where art thou, Father" from Droziki "Spectre's Bride," in which, notwithstanding the typis nature of the music, she proved herself thoroughly at home and gained a rapturous recall. Mr. Venables' choir povided the part-music, and the solo vocal items were on tributed by Mesdames Paget, Worrell, Helen Heath, and Featherby-Capel, Messrs. Yates, Reed, Budd, and Thuis Beale. Mr. William C. Hann gave a couple of violonces solos, and Mr. John Harrison acted as accompanist, and also played two pianoforte solos.

A SUCCESSFUL Concert was given by Miss Emma Jenkin at the Eyre Arms Assembly Rooms, St. John's Wood, of the 2nd ult., in aid of St. Monica's Home for Sick and Crippled children, Brondesbury Park. The following artists kindly gave their valuable services: Madame Edit Wynne, Madame Isabel Fassett, Miss Adela Venom Miss Mary Willis, Mr. Lawrence Kellie, Mr. Roy St. Clair Herr Emil Mahr, and Mr. Alfred Allen, the latt officiating as accompanist. Miss Emma Jenkins, as sidpainist, played with much success selections from the work of Scarlatti, Liszt, and Chopin.

Mr. Herbert Walter Wareing, Mis. Bac., of Kings College, has recently passed the final examination for the degree of Doctor of Music, at the University of Cambridge

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A CONCERT was given at the City Temple, Holborn, on Thursday, the 18th ult., under the conductorship of Mr. E. Minshall. The proceedings commenced with a competition for bass and baritone vocalists, for a prize of two guineas, the audience to make the award by means of ballot. There were eight competitors, and the prize was gained by Mr. Alec Marsh, a student at the Royal Academy of Music. In the second part Miss Clara Dowle's singing was much admired, her last song being accompanied on the pianoforte by Miss Adela Duckham, a little girl of eleven years old, a student athe Guildhall School of Music; Miss Kate Chaplin also gave three violin solos, all of which were well rendered, and much applauded. Miss Chaplin was accompanied on the pianoforte by Miss Margaret Hoare, R.A.M.

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Miss Kathleen Grant gave an excellent Concert, at the Forest Hill Public Baths, on the 18th ult., assisted in the vocal department by Madame Mudie-Bolingbroke, Messrs. E. Lloyd, Alfred Kenningham, and Alfred Medalf. The Concert-giver's songs were most warmly received, especially Macfarren's "Pack clouds away," the feet of which was much aided by Mr. H. Lazarus's finely played clarinet obbligato. It is needless to say that Mr. Lloyd's vocal contributions elicited the most enthusiastic applause. The instrumental soloists were Herr Josef Ludwig (violin), Herr J. Adolphe Brousil (violoncello), Mr. H. Lazarus (clarinet), and Mr. Henry Smith (pianoforte). Mr. John Harrison shared with Mr. T. Barrow Dowling the enties of Conductor.

DURING the past winter six Chamber-music Concerts have been given at Cardiff under the direction of the Senate of the South Wales University College, who consider the encouragement of the taste for classical music a legitimate hanch of their educational work. There were five Trio Concerts, at which Herr Peiniger held the post of violinist, and for the sixth Concert a string-quartet was engaged, which was led by Herr Peiniger. The cellists have been Mr. Charles Ould, Mr. Van Gelder, and M. Albert. The series has been well attended, considering that it is the first time Concerts of this kind have been given in Cardiff, and the Senate of the College hope to arrange a similar series for next winter.

The Members of the Grosvenor Choral Society gave their 169th Monthly Concert, on Friday evening, the 19th at, at the Grosvenor Hall, Buckingham Palace Road. The programme, a miscellaneous one, comprised part-songs by Smart, Archer, Leslie, and Earl of Mornington; Lemmens's "Fairy Ring," and Rossini's "Come with flowers" from "William Tell," were performed for the first time by this Society, the latter with marked success. Songs were contributed by Miss Annie Layton, Mrs. T. P. Frame (who also presided at the piano), and Miss Louise Bond, Mr. Hirwen Jones, and Mr. A. Roach. Mr. P. Legrew Harrison are two pianoforte solos, and Mr. T. F. Williams two concertina solos. Mr. David Woodhouse conducted.

THE North-East London Choral Society gave the second Concert of the season, at Morley Hall, Hackney, on February 24. The programme consisted of Handel's Second Concerto, for organ and orchestra; Gounod's "Gallia," Mr. John E. West's new setting of the 130th Psalm, "Out of the deep," and a miscellaneous selection. The principal vocalists were Miss Annie Marriott, Miss Lottie West, Mr. Joseph Tapley, and Mr. Thomas Lawler; leader of the band, Mr. H. Baynton; accompanist, Mr. Louis B. Prout, R.A.M.; Conductor, Mr. John E. West, F.C.O.

A very successful Concert was given in the General Meeting Room, Euston Station, on Monday, the 15th ult., under the conductorship of Mr. C. J. Lacock. The solo vocalist were Miss Ethel Winn, Miss Georgina Priddle, Miss Annie Williams, Mr. J. G. Blanchard, and Mr. Egbert Roberts; violin, Mr Bernhard Carrodus; harp, Mr. Miles. A special feature of the Concert was the excellent singing of the Euston Glee Union, under the direction of Mr. S. Kilbey.

We are informed that Mr. F. Kilvington Hattersley has been asked to compose an Orchestral Overture for the next Leeds Musical Festival. Mr. Hattersley entered the Royal Academy of Music in January, 1881, obtained the Balfe Scholarship and Charles Lucas Medal for composition, and has produced several works of much importance with signal Muccess.

An excellent Ballad Concert was given at the Royal Victoria Hall, Waterloo Bridge Road, on the 11th ult., the principal artists being Miss Beata Francis, MadameEvans-Warwick, Miss Luranah Aldridge, Mr. Sims Reeves, Mr. Alfred Rudland, and Mr. Ernest Birch (vocalists); Herr Otto Peiniger (violin); solo pianoforte and accompanist, Mr. A. Pusey-Keith, and reciter, Mr. Frederick Thomas. It need scarcely be said that the songs contributed by Mr. Reeves—who was ably accompanied by Mr. J. Maunder—excited the utmost enthusiasm, and the programme, which was strictly adhered to, gave the most complete satisfaction to a crowded audience.

A SUCCESSFUL Concert was given at Streatham, on Thursday, the 4th ult., in aid of the Building Fund of St. Peter's Church. The instrumentalists were Mdlle. Bertha Brousil and Mons. T. J. A. Brousil (who played violin and cello solos respectively), and Miss Florence Horn and Mrs. Owen Lewis, pianists. The vocalists were Misses Constance and Eva Layton, Miss Dickinson, Mr. Parkes, Mr. Agutter, Master E. Knott, and Mr. W. S. Trollope. Some members of the choir sang a selection of part-songs and glees in finished style. Mr. C. T. Cooke, A.R.A.M., rendered most valuable assistance as accompanist.

On Tuesday, the 16th ult.. a performance was given in the Boys' School, Gloucester Street, of Farmer's Oratorio "Christ and His Soldiers," which was extremely well rendered by the St. George-the-Martyr, Holborn, Temperance Choir, under the able conductorship of Mr. Arthur J. Winter, organist of St. Peter's, Great Windmill Street. Miss Maud Evans presided at the pianoforte and, in the unavoidable absence of Mr. Hammond, the organ was played by Mr. Lewis E. Lewis. The soloists were Miss Madge Christo, Miss Wyatt, Miss Page, Miss Godding; Messrs. J. W. Row, A. Wright, F. Spiers, and H. Knight. A small orchestra lent efficient aid.

Ox the evening of the 1st ult. Madame Agnes Raymond gave her first Annual Concert in the Peckham New Hall. Notwithstanding the inclemency of the weather, a very large and enthusiastic audience assembled to listen to one of the best entertainments yet given in this part of South London. Madame Raymond, who received quite an ovation for her rendering of the "Lost Chord," was assisted by Madame Adeline Paget, Miss Cockburn, Messrs. Orlando Harley, Henry Taylor, Franklin Clive, H. Horscroft, and others. The instrumentalists were Mr. McGrath (solo trumpet), Mr. T. E. Gatehouse (solo violin), with Messrs. Sidney Hill and Herbert Brown at the piano.

AT a recent Concert given at St. Barnabas' School, Clapham, the pupils of Mrs. Beesley were assisted by her brother, the Rev. T. H. Spinney, M.A., Oxon., F.C.O., and Rector of Newborough, Derby. Mrs. Beesley is to be congratulated upon the successful result of her teaching, as exemplified by the pianoforte playing of Misses F. Brown, Cocks, Dormer, Groves (two), Lush (two), F. Wylde; Messrs. Butler, H. Beesley, and H. Wylde, and the singing of Miss Armfield, Miss Cohen, Miss Edith Wylde, and Mrs. T. H. Spinney, all of whom were warmly applauded. Several pieces were also most artistically rendered by Mrs. Beesley and the Rev. T. H. Spinney.

HAYDN'S "Creation" was performed by the Sacred Harmonic Society, on the 12th ult., at St. James's Hall, on which occasion this familiar work was excellently rendered, under the conductorship of Mr. W. H. Cummings. Miss Griswold was to have taken the soprano airs, but, being unable to appear, an excellent substitute was found in Miss Annie Marriott, who sang the music unexceptionably. Mr. Harper Kearton needed more animation, but Mr. Watkin Mills was admirable in the bass music, which displayed his rich voice to great advantage.

MISS SASSE, a Professor of the pianoforte at the Guildhall School of Music, gave a highly successful Concert at the ladies' division of King's College, Kensington Square, on February 27. The instrumental performers were Miss Emily Shinner (violin), Mr. Donkin (viola), Miss Hemmings (cello), and Miss Sasse (pianoforte); vocalists, Miss Eugènie Kemble, Miss Henden-Warde, and Mr. Henry Phillips. Miss Sasse's artistic playing was much admired. Mr. R. B. Addison acted as Conductor.

The 205th Consecutive Monthly Concert of the St. George's Glee Union, given on the 5th ult., at the Pimlico Rooms, Warwick Street, was a decided success. Mr. J. Henry Leipold and Mr. George Leipold elicited rapturous applause for their masterly performances on the pianoforte and violin respectively. The other artists were Miss Mary Mackway, Miss Annie Wilson, Mr. Hirwen Jones, Mr. A. Maple, and Mr. W. H. Webb. The part-songs were all extremely well rendered under Mr. Joseph Monday's direction. Mr. J. H. Leipold presided at the pianoforte.

On Tuesday, the 9th ult., the combined forces of the Kennington Orchestal Club, and the St James's (Kennington) Choral Society, gave a Concert at the Horns Assembly Room, Kennington, which was well filled. The vocalists were Miss Agnes Richardson, Madame Annie Cockburn, and Mr. Alex. Tucker, all of whom were well received. Miss Annie Shelton accompanied, and Mr. W. H. Tozer played Mozart's Concerto (No. 2) in A major. The part-singing of the Choral Society was exceedingly good. Mr. Orbel Hinchliff conducted.

The Weekly Organ Recital was given at the Bow and Bromley Institute, on Saturday evening, the 20th ult., by Mr. F. G. Ogbourne, when a most attractive programme was performed before a large audience. Mr. Ogbourne played with his usual taste and skill; the music was admirably rendered and met with well merited applause. Miss Eleanor Rees contributed several songs with much effect. Mr. J. Boatwright performed with much success two violoncello solos, and Mr. F. Meen was an able accompanist.

The Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "St. Paul," on the 17th ult., in All Saints' Church, Haggerstone, the soloists being Miss Clara Hoschke, Miss Isabel Tomalin, Mr. Henry Cooper, and Mr. Jabez West; and, on the 24th ult., a performance of "Judas Maccabæus" in St. Augustin's Church, Bermondsey, when the soloists were Miss Clara Hoschke, Miss Adelaide Clarke, Mr. Edwin Bryant, and Mr. James Blackney.

THE usual Monthly Concert of the English College of Music, Regent Street, took place at the Institution on the 4th ult. Works by Beethoven, Mozart, Chopin, Rode, Schumann, and Hummel were performed by the students, in some instances assisted by their professors. The "Divertimento" Trio (Mozart), for violin, viola, and cello, and the Trio in E flat (Beethoven), for piano, violin, and cello were highly successful, and gave satisfactory proof of the continued progress of the College.

MR. G. F. GEAUSSENT, Principal of the Hampstead Conservatoire of Music, announces the first of a series of Students' Concerts in connection with the School, to be given at the Prince's Hall, on Saturday afternoon, the 3rd inst., when three of the Professors of the Conservatoire, Mr. R. E. Miles, Mr. A. J. Greenish, and Mr. Charles Fry will assist. Hofmann's "Song of the Norns" will be an interesting feature in the programme.

A Concert was given at West Kensington Hall, on the 23rd ult., by the teachers of the Chelsea District. The vocalists were Miss Kate Cove, Miss Rogers, Miss Dean, Miss Peck, Miss Appleby, Miss Eyles, Miss Blade, Mr. G. Collar, Mr. Wynn, Mr. Stokes, and Mr. H. Collar. The choir, conducted by Mr. Wynn, performed an excellent selection of part-music, and Mr. Ricks and Mr. Mark Wilks interested the audience with their readings.

A SELECTION of music was given to the patients of Brompton Hospital on the 2nd ult., by the following artists: Miss Beata Francis, Miss Damian, Mr. Le Breton, Mr. Ernest Birch, Signor Villa (vocalists), Mdlle. G. Pacini (pianoforte), and Mrs. Fairfax (Reciter). Miss Josephine Agabeg was the accompanist. There were numerous encores. The Concert was under the direction of Mr. Wilhelm Ganz.

THE East Finchley Choral Society gave a performance of Wilfred Bendall's "Parizadeh" at the Lecture Hall, East Finchley, on Monday, the 1st ult. The solo parts were sustained by Madame George, Miss Muriel Rayson, and Mr. Robert George. The Cantata was well rendered and thoroughly appreciated. Mr. Jeaves conducted, and Miss Janes was the accompanist.

A VERY successful Concert was given by the members of the All Saints' (Lambeth) Choral Society, on the 9th ult. in All Saints' Schoolroom. The programme comprised standard glees, songs, duets, &c., which were contributed by Misses E. Brewer, Latta, and Meaton, Messrs. Fred. God dard and A. Robinson. Pianoforte solos and duets were played by the Misses M. and E. Brewer. Mr. Arthy Robinson conducted.

THE Second Concert of the Stormont Road Choral Society, under the conductorship of Mr. Frank Idle, took place at Lavender Hill on the 8th ult. The first part of the programme consisted of Van Bree's Cantata, "8. Cecilia's Day," and the second part was miscellaneous, including, among other items, Schumann's "Gipsy Lik." Miss Fanny Atkinson, Mr. S. Kessell, and Mr. W. Ebb were the soloists.

We have much pleasure in announcing that Mr. Barnly has accepted the appointment of Conductor at the Royal Academy of Music, in the place of Mr. William Shakespear, who has resigned. The fact of Mr. Barnby having been a student of the Institution, in addition to his having acquired large experience in directing bodies of choral and instrumental executants, renders this a singularly happy choice.

MESSRS. J. & J. HOPKINSON, Pianoforte Manufacurers of New Bond Street, having intimated their desire to present Gold Medal to be competed for annually by the Pianofont Pupils of the Royal College of Music, to be called the "Hopkinson Gold Medal," the Council has accepted the offer, and the First Award will be made at the Annual Examination during the present month.

A SPECIAL service was held at St. Mary's Church, Homse, on Tuesday, the 16th ult., when Gaul's "Holy City" was performed by the members of St. Mary's Choral Society under the direction of Mr. G. W. Spencer, the Organis. The solos and quartets were very ably rendered by member of the Society, and the choruses excellently sung throughout. Mr. W. Hughes presided at the organ.

We understand that a number of visitors to the Cryst Palace, headed by a lady residing at Norwood, have recent presented a fine pianoforte by Ascherberg, of Dresden, to M. Louis Lee. On the front of the instrument is affixed silver gilt plate, bearing the following inscription:—"In Louis Lee, from numerous friends, in gratitude for delight received at his Pianoforte Recitals, Crystal Palace, 1884."

THE Organ Recital on Saturday, the 6th ult., at the Bor and Bromley Institute, proved to be of more than usual interest, including, as it did, the first appearance at thes Recitals of Mr. J. T. Carrodus. The Organist was Mr. W. G. Wood, who performed a selection of English music including a Scherzo and Allegro of his own composition.

### REVIEWS.

The Physiology of Artistic Singing. By John Howard [John Howard, 149, Tremont Street, Boston, Mass.]

Modern works on the art of singing are so much addressed to the anatomist and physiologist that we cann but wonder how the great vocalists of former times attained that degree of perfection which they are known to ha arrived at without the aid of such knowledge on the train of the voice as we now possess. It is possible that natu does not furnish us with the voices that we used to have and that, as the same material is not ready to our hand, are compelled to work harder and study more deeply order to compensate for this defect-a theory which seen to gain strength by the fact of the present Treatise bein founded upon the observations of the methods pursued such celebrated vocalists as Sontag, Catalani, Tosi, Rubin Donzelli, Sartini, and Lablache. Dr. Bennati (physical of the Royal Italian Opera of Paris in 1832), we are told examined the throats of his friends and patients to ascertain the laws of artistic delivery, and that he found no exception to the rule of powerful efforts of the tongue-muscles (which become almost "stone-hard") to the closing, instead opening, of the upper throat, to the rising of the tongue and falling of the soft palate when the general high level singing was preserved. Many of the diagrams scattered

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throughout the work are reductions of Luschka's life-size figures, others are by Henle, Allen Thompson, and Merkel. We may say that Mr. Howard has practically proved the soundness of the theories laid down in his book; and as it can scarcely be expected that in a brief notice the salient points of this bulky volume can be even catalogued, we cannot do better than refer those interested in the subject to its pages. In justice to the author, however, we quote the following prefatory observations: "For twenty years the writer has spent some hours of each day in devising new and easier ways of voluntarily contracting the muscles of the throat and the respiratory muscles. It was necessary to study the anatomy of the parts in order that a movement might be accredited to the right muscles, and soon the suspicion arose that physiologists had neglected important points. Personal dissection of the parts many times repeated, together with experiments upon specially prepared subjects, revealed extraordinary oversight, especially the failure to see the essential office which the spine, directly behind the larynx, undoubtedly performs in modifying the action of the extrinsic muscles, and, besides that, in deciding the quality of the tone by the laws of consonance. This neglect was due to the practice of removing the larynx from the body before subjecting it to dissection or experiment. A study of acoustic laws was absolutely indispensable to find a safe passage through the labyrinth of blind ideas which writers of all nations and ages had constructed to explain the phenomena of voice." This frank avowal that those who have made the subject their special study merely constructed a "labyrinth of blind ideas" will no doubt arouse much indignation; but Mr. Howard is evidently quite ready to meet with opposition, and only asks that his statements may be fairly investigated. He ask that his statements may be fairly investigated. He tells us that the true action of the muscles "could never have been fully decided by comparing one voice with another, or by watching and comparing the changes in the same voice taking place in a year or a month; for this is simply criticising the article after its manufacture, and guessing at the action of the machinery with the aid of such visible signs as the throat and mouth afford." This, at least, is true; and whatever verdict may be ultimately passed upon the result of the author's labours, it must certainly be admitted that he has worked in the right direction. direction

Short Settings of the Holy Communion Office. Edited by G. C. Martin. No. 8. Composed by Battison Haynes. [Novello, Ewer and Co.]

Some of the earlier numbers of this useful series have already been favourably noticed, and the present is in every way worthy to compare with them. Like Mr. Haynes's Church Music generally, it is distinguished by a flow of stately melody and rich, but not too chromatic, however, the solution of the state of the sta harmony. No solo voices are required for any portion of the service.

Myrthen (Myrtles). A Circle of Songs, with pianoforte accompaniment. Composed by Robert Schumann. Edited and Translated by Natalia Macfarren.

[Novello, Ewer and Co.]

This charming circle of vocal pieces, composed in the unniest days of Schumann's career, and dedicated to his 'Beloved Bride," should be cherished as a priceless treasure by all who can appreciate their unforced eloquence. That they are written by an artist for artists is unquestionable; but we can scarcely name one amongst the twenty-six songs tontained in the volume which would not appeal with iresistible power even to those who might fail to recognise their more recondite beauties. With regard to the poetry to which they are wedded, we are told that those songs bearing the names of English writers were composed to German translations, and that the English text had to be slightly modified in many places to fit it to the music. In every case we must say that this has been done with infinite skill; and, indeed, few of the songs would excite the slightest sam; and, indeed, few of the songs would excite the signtest suspicion that they had not been composed to the words which appear in this edition. It would perhaps seem invidious to select any from such perfect vocal gems for special mention, but we cannot resist naming No. 2, "The Walnut Tree," No. 4, "Some one"—a true and passionate love-song, to Burns's well known words, "My heart is sair"— No. 7, "The Lotos flower," No. 9, "Suleika's song," No.

10, "The Highland Widow's lament," Nos. 11 and 12, the two "Songs of the Bride," No. 15, "My soul is dark," No. 21, "What would'st thou, lonely teardrop," and No. 25, "A message sweet as roses." It need scarcely be said that to give due effect to these songs both pianist and vocalist must not only be competent, but sympathetic, artists.

Franz Liszt: a memoir. By Frederick F. Buffen.
[Novello, Ewer & Co.]
In this little brochure, published at the humble price of a shilling, Mr. Buffen places before amateurs facts concerning the career of the illustrious musician who is to be our honoured guest for a brief period in the immediate future, which will be received with avidity by the generality of which will be received with avidity by the generality of amateurs. Perhaps the simple reproduction of the "Contents" page, will show how much Mr. Buffen attempts, and what he achieves in the brief course of four chapters, occupying altogether no more than thirty-nine pages. Part I. comprises—Introduction, Characteristics, The Writer, The Player, The Composer, The Man. Part II.—Birth, Early Development of the Musical Faculty, Becomes Pupil of Czerny, His first Concerts, Plays before Beethoven, Visits London and Paris, 1811—1829. Part III.—Life at Paris, Meets Chopin, Madame Sand, and Paganini, Chopin Meets Chopin, Madame Sand, and Paganini, Chopin described, In Italy and Vienna, European tour, Beethoven Festival at Bonn, Closes career as virtuoso, 1830—1842. Part IV.—at Weimar, Conclusion, 1843—1886. The style in which Mr. Buffen discourses is for the most part lucid and accurate; but we could wish that he were not so prone to introduce second-hand opinions. For instance, the excerpt from the writings of the Rev. H. R. Haweis could well have been spared. The clerical version of the famous Beethoven kiss is as hereafter:—"Amidst the storm of applause which followed, Beethoven was observed to step on to the platform, take the young virtuoso in his arms and embrace him, as Liszt assured me, on both cheeks." How can you "embrace" a person on both cheeks? Either Mr. Haweis is forgetful of his English, or the does not care to translate idioms of a foreign tongue into the vernacular. Setting aside a few blemishes such as this, Mr. Buffen's little work is welcome, and specially so since it is opportune.

The Hills stand about Jerusalem. By George Gardner.
[Novello, Ewer and Co.]

Let not your heart be troubled. By George Gardner.
[Patey and Willis.]

THE first of these anthems, by a composer whose name is new to us, is for tenor solo and chorus; the former, however, consisting merely of three short phrases. The first and more important movement is a chorus, very free and somewhat secular in manner, especially in the accompaniment, but the concluding section is smooth and church like. The other composition is a full anthem, brief, very pleasing, and as simple as possible. Mr. Gardner has decided talent.

Novello, Ewer and Co.'s Pianoforte Albums. No. 16, Scottish Airs. Arranged for the Pianoforte (four hands) by Otto Schweizer. [Novello, Ewer and Co.]

The arranger of these Scottish Airs says in his preface that he has endeavoured in this volume to present the melodies in a shape at once easy and attractive, "making the treble part as simple as possible, without altering the original air, and yet supplying a somewhat more interesting accompaniment than is usually given to the second player." This design has certainly been conscientiously carried out. Four-handed arrangements are always pleasing to young performers; and the harmonies being divided between the two, the thinness inseparable from the simple solo form is avoided. The tunes are well selected, and appropriately harmonised.

The Story of the Cross. Music by H. Elliot Button.
[Novello, Ewer and Co.]
In a few days Passion-tide will be with us once more, and the series of hymns known as "The Story of the Cross," by the late Rev. E. Monro, will be sung in hundreds of our churches. The original consists of twenty-six verses, but Mr. Button has halved the number by running two lines into one. Four tunes are provided, the first two being in triple, and the others in common time. No. 1 is perilously chromatic, but the rest are good; especially the last, which

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Novello, Ewer and Co.'s Music Primers. Edited by Dr. Stainer. The Cornet, with adaptations for other instruments; Scales, Exercises, and Solos, and Transposing Table and Scales. By Harry Brett. [Novello, Ewer and Co.]

THE title-page of this Primer sufficiently indicates its object and contents; and, on a careful perusal of it, we can conscientiously say that both the plan and execution of the The explanation of the work are thoroughly satisfactory. pistons is extremely good, and clear directions are given as to the management of the lips in playing. It must be mentioned too that a lucid exposition of the rudiments of music is given, and in every respect the book is a perfect and reliable guide for those who wish to become really sound performers upon the instrument on which it treats.

#### FOREIGN NOTES.

THE following interesting gossip anent the present visit paid by Franz Liszt to the French capital, appears in the Daily Telegraph of the 25th ult. :- " The Abbé Liszt is now so averse to performing on the piano-of which instrument he is the greatest virtuoso of the century-that his playing last night (March 23) cannot be passed over without some few words of record. It is true that he appeared at a private soirée, and in the presence of a picked audience only, but the occasion will be remembered as a memorable date in the artistic lives of all who were privileged to be present. The hospitable house wherein welcome was given to the Abbé was that of M. de Munkaczy, who is painting the celebrated musician's portrait, and whose striking sketch of his famous model ornamented the programme of the evening's entertainment. Before the Concert began I had the opportunity of having a chat with the Abbé, who spoke much of his early visits to London and of his approaching return there.... In spite of his seventy-five years he speaks with wonderful animation and fire, and is almost as erect as a young man. The Concert arranged in his honour consisted of the Preludes for two pianos, sugnis nonour consisted of the Freiudes for two pianos, suggested by Lamartine's poetry, played by M. Saint-Saëns and M. Diemer; an Hungarian Rhapsody dedicated to M. de Munkaczy; the fine Offertory from the Coronation March of the King of Hungary, excellently played by M. Marsick; a violoncello solo entitled 'Consolation' by M. Bürger; and two songs, rendered with infinite charm by Madame Conneau's sympathetic voice. M. Faure also sang one of Gounod's melodies, and, lastly, the hero of the evening sat down to the piano, playing first a com-position of Schubert's, arranged by himself, and then a Fantasia of his own, wherein all his manifold power over his instrument came out to the fullest advantage. one hears and sees the Abbé Liszt at the piano, it is easy to understand the potent charm he has exercised all through his long life, from the time when he was an infant prodigy till to-day, when he has already passed the allotted span of human life. I had never before heard him, so that I have no point of comparison, and cannot say if he is as great as he ever was; but I can declare that he moved his audience as I have rarely seen one moved. You thought but little of the mechanical means employed, so deeply were you impressed by the Abbé's manifest idea of bringing out the very soul of the music which he interpreted. was a very grand performance, which none of those who heard it will ever forget.'

A jubilee performance of Meyerbeer's "Les Huguenots" was given at the Paris Grand Opéra, on the 1st ult., fifty years having elapsed since the first production of the "Les Huguenots" would appear to have been the most popular opera performed at that national establishment during the period in question, no less than 786 representations having being recorded, giving an average of sixteen per year; the maximum amount realised by a single

performance having been 11,168 francs.

At the Paris Grand Opéra the operas produced during the past month were "Les Huguenots," "Le Cid," "Faust," "Robert le Diable," "Favorita," "Coppélia," and "Sigurd." Signor Gayarre will shortly appear in "L'Africaine," which is being rehearsed.

At the Opéra Comique the following works were given last month: "Richard Cœur de Lion," "Zampa," "Haydée," "Les Contes d'Hoffmann," "Joseph," "Les Rendezvous-Bourgeois," "Philémon et Baucis," "Le Pré aux

Clercs," "Le Nouveau Seigneur," "Le Barbier de Seville,"
"Les Noces de Jeannette," "Le Maitre de Chapelle,
"Roméo et Juliette," "Les Diamants," "L'Amour "Roméo et Juliette," "Les Diamants," "L'Amo Médecin"—unquestionably a most diversified repertory,

Massenet's opera "Hérodiade" is about to be performed at the Royal Theatre of Lisbon, whither the composer has gone to superintend the final rehearsals of his work. It will be remembered that the opera was first brought out with great success at Brussels a few seasons back.

M. Lasalle, the eminent baritone of the Paris Opera, is just now giving a series of most successful representations

at the Imperial Opera of Vienna.

Liszt's Mass, known as the "Graner Festmesse," was performed on the 25th ult., at the church of St. Eustache, in Paris, with M. Colonne's orchestra, and a choir consisting of male and boys' voices, as the Archbishop of Paris would not allow ladies to take part in the performance, which consequently has scarcely been a satisfactory one. Franz Liszt occupied a chair close to M. Colonne.

M. Saint-Saëns's Opera "Henri VIII.," the projected performance of which, at Prague, had been abandoned in view of the temporary unpopularity of the composer with German audiences, is to be shortly brought out at the Frankfun

Stadt-Theater.

M. Charles Lefebure's sacred drama "Judith" was performed last month by the Stern'sche Gesangverein, of Berlin, and met with a brilliant reception, the composer being present on the occasion.

A young tenor, M. Isouard, a descendant of the still justly esteemed composer, Nicolo Isouard, has just made a very successful début at the Grand Théâtre of Marseilles.

One of the Historical Concerts recently given by the Breslau Gesangverein, under the direction of Dr. E. Bohn. was devoted to compositions by Henry Purcell, comprising arias and choruses from the English master's operas, sacred pieces, and pieces for the harpsichord, including that known

as the "Golden Sonata."

We read in the Allgemeine Musik Zeitung :performance, at one of the Historical Evenings of the Bohn'sche Gesangverein, of Breslau, of Beethoven's music to 'Leonore,' in its original conception, dating from the year 1805, has created a profound impression upon all present. The work, which in this form has presumably never been heard since the above date, was held to be incomparably fresher, and more grandly conceived, than its two subsequent revisions (when it assumed the title of ' Fidelio'), and it is to be hoped that some portions thereof may be included in future stage-representations of the opera in the same way as the 'Leonore' Overture has already been embodied with the work."

The centenary of the foundation of the Akademische Musikverein at Marburg was celebrated last month with a festive performance, including, among other works, Handel's "Israel in Egypt" and Beethoven's Ninth Sym-

The complete score of the first stage-work written by the genial composer, Lortzing—viz., an operetta, entitled "Ali Pasha, of Janina," has just been discovered in the archives of the theatre at Detmold. The work emanates from the year 1824, and was only once produced about that time at Cologne. It will probably shortly be revived on the Detmold stage.

Hector Berlioz's opera, "Benvenuto Cellini," is in course of preparation at the German Theatre of Prague.

The present number of pupils of both sexes at the Leip-

zig Conservatorium is 548.

The following is the list of artists who are to appear alternately in the forthcoming Bayreuth performances of "Tristan und Isolde" and of "Parsifal"—viz., Herren Niemann, Gudehus, Vogl, Winkelmann, Forest, Grupp, Guggenbühler, and Kellerer (tenors); Herren Betz, Fuchs, Plank, Reichmann, Schuegraf (baritones); Herren Reichenberg, Scaria, Siehr, and Wiegand (basses); Mesdames Malten, Materna, Papier, and Sucher. Several of the above are well known to London audiences

Madame Henriette Viardot, a daughter of Signor Viardot-

Garcia, is about to open a vocal academy at Berlin.

The house "am Brühl" in Leipzig, where Richard Wagner first saw the light, is to be pulled down, it having been condemned by the authorities on account of its ruinous and unsafe condition.

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Peter Cornelius's comic opera "The Barber of Bagdad," Peter Corneius's comic opera. I he Barber of Bagdad, first produced some thirty years ago, under the auspices of Liszt, at the Weimar Hof-Theater, and since then unaccountably neglected, appears at last to be making the round of German theatres, being now in preparation on several of the leading stages at the same time.

The series of Historical Concerts given by Anton Rubinstein at St. Petersburg and Moscow have realised the sum

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of 80,000 roubles. Out of this amount the great pianist has, it is stated, set aside 25,000 roubles for the foundation of an It is stated, set a state 2510 to the control in the control in the control international Concourse open to young pianists and composers, amongst whom two prizes of 5,000 francs each will be awarded to successful competitors every five years. Competitive Concerts are to be given alternately at the principal European capitals, the jury to be composed of prominent musicians of various nationality. A noble scheme, truly, and worthy of the great artist from whom it emanates.

A new five-act opera, entitled "Saint-Megrin," founded upon Alexandre Dumas' celebrated drama, "Henri III. et sa Cour," was brought out on the 2nd ult. at the Théâtre de la Monnaie, of Brussels, where it was exceedingly well received. The music is the joint production of two French composers, the brothers Paul and Lucien Hillemacher, and, in the opinion of the Guide Musical, the work is likely to maintain itself on the répertoire of the De la Monnaie for a considerable time, This is another instance of French dramatic composers having to look for the produc-

tion of their works outside their native country.

An Academy of Music has been founded at Geneva, where the want of a similar establishment has been felt for some time past. The principal is a lady, well-known on the Continent as an able pianist, Madame Cezano, who is supported by an efficient staff of professors. The institution was opened on February 10 with thirty pupils, the number of which will doubtless, ere long, be considerably increased.

On her recent appearance in "Traviata," at Valencia, On her recent appearance in "Traviata," at Valencia, Madame Adelina Patti was, in the second act of that opera, severely hissed by the audience, whereupon the diva at once quitted the theatre. The circumstances giving rise to this unique contretemps in the career of the admired songstress are not clearly stated. At Madrid, on the other hand, the gifted vocalist is just now the object of popular

Beethoven's "Fidelio," the recent first performance of which, at Rome, we recorded in our last "Notes," has failed to meet with the appreciation of the Italians; the sublime and only opera of the master, it should however be added, having been produced in a very mediocre and unsatisfactory

The Musikalisches Wochenblatt says: "At the Teatro Social of Mantua, a new opera 'Arminio,' by the Maëstro Stefani, met with a very feeble reception, only eleven recalls of the composer having been registered on the occasion." We believe thirty is the minimum number of similar favours required to mark a moderate success with ultramontane andiences

Several operatic scores have been found amongst the posthumous papers of the Maëstro Amilcare Ponchielli, one, entitled "Bertrando da Bormio," having been completed as far back as 1858; another, "I Mori di Valenza," being nearly complete, with the exception of the orchestral parts.

Signor Luigi Arditi, the well-known operatic conductor and composer, is reported dangerously ill at Chicago, U.S. Signor Giuseppe Rota, a Trieste composer, is the author of both the words and the music of an Oratorio "L'Uomo ed il Tempo," which is divided into three parts, entitled respectively, "Età Prima," "Età Media," and "Età

Signor Chiarenze, a grandson of Bellini, is said to be the possessor of a number of fragmentary scores by that famous composer, amongst them that of an opera founded upon Victor Hugo's drama "Ernani." Some numbers from the latter, which are in a complete state, may be expected shortly to be given to the public.

A Choral and Orchestral Concert was given on the 12th ult, at the Oratorio di San Filippo Neri, of Genoa, under the direction of the Maëstro Carlo Del Signore, of which the following was the programme:—"Ave verum corpus" (Mozart); Prayer for female voices (Hauptmann); Gipsy

Chorus (Schumann); Motett, "O bone Jesu" (Palestrina); "Kyrie" from Mass in B minor (Bach); chorus, "Santa Speme" (Del Signore); "Ave Maria" on Bach's Prelude (Gounod); choral fragments from "Paradise and Peri" (Schumann); "Credo," for double chorus (P. Platania). The choral portions were executed by the Societá Corale di Dilettanti

A Society has been founded at Turin for the purpose of giving annually recurring Symphony Concerts in that town.

Herr August Wilhelm, the eminent violinist, is giving a series of Concerts at St. Petersburg and Moscow to enthu-

siastic audiences. A young lady, Mdlle. Juliette Folville, the daughter of a barrister, is just now attracting considerable notice in Belgian musical circles in the threefold capacity of violinist, pianist, and composer. She is only fifteen years of

A monument to the Italian poet and librettist Metastasio, is in course of erection in the square of San Silvestro, at

Rome. It is the work of the sculptor Gallori. A new music journal has been started at Bordeaux,

entitled La Réforme Artistique.

The death is announced at Paris of Luigi Bordese, a

prolific composer of operas, some of which have been successfully produced in the French capital, where he has

long been resident. He was born at Naples in 1815. At Paris died, on February 28, at the age of fifty-seven, Marc Bonnehée, once a popular baritone singer at the Grand Opéra, where he "created" many important rôles, and since 1879 a professor of his art at the Conservatoire.

Eugène Delaporte, the zealous advocate of choral singing

Eugene Delaporte, the zealous advocate of choral singing in France, to whose efforts some thousands of choral societies owe their origin, died in a Paris hospital, aged sixty-eight. M. Delaporte and his "Orphéonistes," it will be remembered, gave performances in this country some

twenty years ago.

Paul Seiffert, the founder of an excellent choir for à capella performances, and a composer of merit, died at Berlin, on February 16, at the early age of forty-eight.

We have also to announce the death of Louis Köhler, the

eminent German musical savant, an event to which we specially refer in another column.

### CORRESPONDENCE.

THE RISELEY CASE.

TO THE EDITOR OF "THE MUSICAL TIMES,"

SIR,-The author of an article in THE MUSICAL TIMES for this month, writes under an evident misapprehension of facts, I will only deal with what relates to myself. He says: "The main cause of the dissension, however, seemed to be that on one occasion he (the Organist) had substituted for an Anthem chosen by the Precentor one especially selected by himself, on account of the absence of two leading vocalists. This, of course, musically considered, was a ing vocaists. I firs, of course, musically considered, was a sufficient reason for the change, &c." By characterising this incident as "the main cause of the dissension," the writer puts a false complexion on the whole matter. The litigation had nothing to do with the Precentor. I quote the Chancellor's own words: "Mr. Riseley was not dismissed for anything connected with the Precentor at all." It was a case solely between Dean and Chanter and It was a case solely between Dean and Chapter, and Organist; and no question whatever as between Precentor and Organist was adjudicated upon. In corroboration of this, I refer to a letter from the Dean of Bristol, at page 168 of this month's MUSICAL TIMES. But, further, I am led to infer from the above quotation, that the writer is unacquainted with the Statutes of Cathedrals of the New Foundation, which regulate the respective offices of Pre-centor and Organist. These Statutes are moulded from a common pattern, and differ very little. At Bristol the Organist is one chosen beside the Lay clerks "skilful both in singing and in playing upon the organ, who shall diligently spend his time in instructing the boys, in playing upon the organ at proper times, and in singing Divine Service." There his duty ends. But of the Precentor it is enjoined that "All the Minor Canons and Clerks, and others entering the Choir to sing, shall obey him in what-ever concerns the business of the Choir. Whatsoever he shall have prescribed to be read or sung, they ought

promptly to obey." Thus it does not appertain to the Organist's sphere of duty to appoint or change the music of the Cathedral, such responsibility resting entirely with the Precentor. Moreover, I may remark that on the occasion adverted to I had ample reasons for the course which I adopted .- I am, Sir, very faithfully yours,

WILLIAM MANN, Precentor of Bristol. Canon's House, Cathedral Precincts,

Bristol, March 15, 1886.

### THE NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,-In the report of the annual dinner of the South London Musical Club, in your March number, Dr. Stainer is made to say: "He had himself recently refused to join a Society which had for its main object the drawing of a straight line between the professional and the amateur.

never wanted to see that straight line drawn.'

Will you permit me to say that Dr. Stainer is confusing terms? It is only as regards the constitution of the Society that the "straight line" complained of is drawn. How a Society of Professional musicians could be true to its name, and act otherwise, is difficult to understand. The relations of the amateur and professional remain as they were, nor is there any attempt to define them as will be seen by Mr. Chadfield's remarks on the recent conference, in the last number of the Quarterly Musical Review.

Our objects are such as should commend themselves to all thinking amateurs. We but exercise an undoubted right in uniting for mutual aid and consultation in our own

proper business.

We would naturally rather have Dr. Stainer with than against us; we shall not be discouraged in our work, and may venture even to hope that when Dr. Stainer knows more about us he will no longer hold aloof, but will be equally solicitous for the welfare of both the professional and the amateur.-I am, Sir, faithfully yours.

STEPHEN S. STRATTON.

Birmingham, March, 1886.

### CHARLES DIBDIN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the interesting letter of Mr. Edward Rimbault Dibdin, which appeared in THE MUSICAL TIMES for this month, I beg to say that Charles Dibdin was, according to my musical records, baptized on the 4th March, 1745, and as his father was not only a Silversmith, but the Clerk of Holyrood Church, Southampton, the baptismal register of the composer of our sea-songs can no doubt be found among the archives of that Church.

The inscription on Dibdin's tomb in St. Martin's burial ground, Camden Town, states that he died on the 25th July, 1814, aged 69, which proves that he was born in 1745.

Yours truly, JOSHUA D. HORWOOD.

37, Peel Street, Hull, March 10, 1886.

### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers unlosse payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A Young Choirmaster.—It is the custom to sound the "ed" in the words named. In the instance quoted, two monosyllabic words go to the first two of the minims, and by analogy the last minim should have "prais-éd" sung to it.

WILLIAM WAIT.—The composer of the piece mentioned by our corres-pondent is Franz Schubert.

### BRIEF SUMMARY OF COUNTRY NEWS

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

AIRDRIE, N.B.—The principal portions of Judas Maccabaus were performed by the members of the Choral Union, on the 18th ult, before a large audience. The soloists—Miss Vinnie Beaumont, Mr. Howell, and Mr. Black—were well received, Miss Beaumont especially creating a most favourable impression. Mr. Johnston conducted.

Avg, N.B.—Judas Maccabaus was performed before a crowded audience, on the 4th ult., by the Choral Union. The work was well rendered under the Conductor, Mr. H. McNabb. The soloists were Miss Vinnie Beaumont, Mr. W. Macdonald, and Mr. Duncan, all of whom were thoroughly efficient.

BANGOR, Co. Down.—The members of the Musical Society gave their second Concert on Friday evening, the 5th ult. The programme consisted of part-songs and vocal solos. Among the principal vocalist were Mrs. T. H. Crowe, Miss Cuthbert, Messrs. Neill, Cotton, and Brown, of Belfast. Mrs. Crowe, who possesses a well-cultured voice, was highly successful in her resolos. Mr. T. H. Crowe conducted, and the precision and tone exhibited in the part-singing showed careful and intelligent training of the voices, especially in the unaccompanied items.

BARNOLDSWICK, YORKSHIRE.—On Wednesday, the 17th ult, a Choral Concert was given in the Wesleyan Chapel before a large audience. There was a full band and chorus numbering about 19 performers. The programme consisted of selections from The Messiak and Judas Maccabaus. The principal vocalists were Miss Bessie Holt, R.A.M., Miss Eastwood, Mr. T. Sharples, and Mr. G. Sowerby. The choruses were effectively rendered, reflecting much credit on the careful training of Mr. Peter Pickup, who conducted with great ability. Mr. V. Wilkinson led the band, and Mr. J. Turner Smith, A.Mus, T.C.L., organist of the Parish Church, Skipton, ably accompanied. The Concert was in aid of the Circuit Funds, and over £20 was handed to the Treasurer.

was handed to the Treasurer.

Belfast.—The third Chamber Concert of the Philharmonic Society took place in the Ulster Minor Hall, on the 8th ult., the executants being Herr Ernest Schiever (violin), Herr Rudersdorff (violoncello), and Herr Adolf Beyschlag (pianoforte). Beethoven's great Tho in D major and Schubert's Trio in E flat major, were finely played by the above-mentioned artists! Herr Schiever gave an excellent readering of Tartini's Sonata in C minor, and Herr Rudersdorff performed in a masterly manner Beethoven's Sonata in A major, for violoncello and pianoforte, Herr Beyschlag sustaining the part for the lastnamed instrument in both Sonatas with his usual success. Mr. Louis Mantell was the vocalist of the evening, and sung with much effect songs by Schubert and Schumann. The Musical Director of the Concert was, of course, Herr Beyschlag.

Concert was, of course, Herr Beyschiag.

Berwick-upon-Tweed. — On Tuesday, the 9th ult., the United Choral Unions of Alnwick, Berwick, and Morpeth, gave a performance of Haydn's Creation in the Corn Exchange. The combined choirs numbered upwards of 350 voices, and the orchestra, consisting principally of instrumentalists from Alnwick and Morpeth, with the assistance of a few professional players, was thoroughly efficient. The sib-singers were Miss Mackenzie, Mr. T. Richardson, and Mr. Nutton, allof whom gave much satisfaction. A noteworthy feature of the performance was the splendid chorus-singing, which was characterised by a precision and promptness in attack, evoking the high-st admitation and enthusiasm from the vast audience. Mr. Barker, of Berwick, was Conductor, and under his skilful guidance every number was given with much smoothness and steadiness. Mr. C. S. Wise presided at the harmonium.

BEVERLEY,-The Musical Society gave its twenty-fourth Members' BEVERLEY,—The Musical Society gave its twenty-fourth Members' Concert on the 2nd ult. The programme comprised part-songs, which were excellently rendered by the Society, and solos and duets by Miss Vinnie Beaumont, Mr. E. Dunkerton, and Mr. Murow. Mr. Honeyman, the Conductor, played a pianoforte solo, and Mr. Ridgway gave Handel's Violin Concerto in A major. The Concert was very successful. was very successful.

BOLTON.—A successful Evening Concert was given in the All Saints' Church Schools, on the 8th ult. The principal artists were Mrs. Vose, Miss Marsh, Mr. Pimblett, and Mr. Binns, all of whom were highly appreciated. Mr. J. E. Liptrot conducted and accompanied. Mrs. Jeavons played two pianoforte solos, and the choir sang with taste and precision.—On the 11th ult., a Concert was given in the Wesley School, the principal artists being Miss Frodsham, Mr. Taylor, and Mr. Burton.

Taylor, and Mr. Burton.

Brisbane, Queensland.—The Liedertafel Society, under the conductorship of Mr. J. A. Pollard, gave its first Smoking Concert on January 13, and proved highly successful. A number of members of one of the city Presbyterian Churches have formed themselves into a "Scotch Choir," under the directorship of Mr. R. J. Scott, the Organist of the church, and lately gave a most enjoyable Concert, at which several popular Scotch songs—arranged as part-songs—were capitally sung before a truly sympathetic audience.—The thirteenth annual Meeting of members of the Brisbane Musical Union, was held on January 14, under the presidency of Sir Charles Lilley, C.M.G., Chief Justice, the President of the Society. The report showed the affairs of the Union to be in a highly prosperous condition, the effective strength at the close of the year being 144 performing members, thirty-eight of whom are in the orchestra. The property of the Society now amounts to nearly £600. It possesses one of the best musical libraries south of the equator, and a fair number of musical instruments. The works performed by the Society during the year were Mendelssohn's Athalis, Mackenzie's The Bride, Handle's Acis and Galacta and The Messiah, besides numerous selections, both vocal and instrumental. Amongs the compositions to be given during the present year are Mackenzie's Ross of Sharon, Mendelssohn's St. Paul, and other works of a high class

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character. Mr. R. T. Jefferies, the founder of the Society, continues to give his valuable services as Conductor, and to mark their sense of the respect in which he is held by the members of the Union, they recently tendered him a complimentary Concert, on which occasion the theatre was crowded. Being an amateur Society, its weakest point is ints solo singers, but there are several who not only possess excellent wices, but who give a highly intelligent rendering of the music allotted to them.

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GREED BY MI. W. NUISE.

CHAPELTOWN, SHEFFILLD.—The Sacred Harmonic Society, under the patronage of the Earl of Wharncliffe, gave its fourth annual Concert, on Monday, the 15th ult., when Mendelssohn's Elijah was excellently rendered. The band and Chorus numbered upwards of 120 performers. The principal artists were Miss Bessie Holt, R.A.M., Miss Dews, Mr. Macdonald, and Mr. Goodhead, all of whom were very successful, specual praise being due to Miss Dews, who sang with much taste and ability. The chorus singing was admirable. Mr. J. Sheldon Hague conducted.

Mr. J. Sneaton Hage Conductors of the Choral Society gave their annual Concert on the 9th ult., in the Corn Hall, when Handel's Oratorio Judas Maccabeus was performed with full band. The solo recalists were Madame Paget, Miss Dones, Mr. E. T. Morgan, and Mr. A. Thomas. Mr. E. G. Woodward led the band, Miss Martin presided at the pianoforte, Mr. W. Miller at the American organ, and Mr. Edward Brind conducted. The work was excellently rendered throughout.

throughout.

Cosk.—The third and fourth performances of Mr. Stanislaus Elliot's new Operetta Ballahaddarran, produced at the Theatre Royal, Limerick, took place in the Opera House, on the 4th and 3th ult. The work was excellently east and mounted, and enthusiastically received.

—The Concert by the pupils of the School of Music took place on the 3th ult, before a numerous audience. The selection of Spohr's Christian's Prayer was a good one, as it displayed to much advantage the fresh voices of the students, without making undue demands upon their powers. Much individual merit was manifested in the second part, which was miscellaneous, Misses Lambkin, McDonnell, O'Keefie, Weeks, and Reynolds (pianoforte) being highly successful in their solos; and Miss O'Callaghan and Mr. Paul showing very decisive talent as vocalists. The Concert was admirably conducted by Mr. T. J. Sullivan.

J. Sullivan.

COUNTRY.—Mr. F. W. Humberstone, for several years Honorary Secretary of the Musical Society, gave a Concert in the Corn Exchange, on Friday, the 5th ult. There was a large and appreciative audience. The artists were Mrs. Mason, Miss Emilie Lleyd, Mr. Edward Lloyd, and Mr. Robert Grice (vocalists), Mr. Lewis Hann tsolo violin), Mr. W. C. Hopkins Ould (solo pianoforte and accompanist). The band and cherus numbered upwards of 159, and Mr. Humberstone conducted. The first part consisted of the Concertier's Centata The Entry into Jerusalem, which was received with unmistakable marks of approbation. Mr. Lloyd gave a most pathetic modering of the air "I flow hadst known," and in the second part his singing of Gounod's "Lend me your aid "created much enthusiasm. Mrs. Mason received a well-merited recall for the air "Jesu, the very thought is sweet," and afterwards gave a fine rendering of Mendelsoon's "Intelice," with orchestral accompaniment. Miss Emilie Lloyd sang the air "Come unto Him," in the Cantata, with much effect, and was equally successful in the second part. Mr. Grice, in the Rectative "When is the promise of His coming?" and in the succeding duet with Mr. Lloyd, displayed a telling baritone voice and good musical instinct. The solo instrumentalists were also theroughly efficient.

Darlington.—The annual Festival of St. John's Musical Society was held on Monday evening, the 5th ult., in St. John's Church. The fistival commenced with a brief service including a short address from the Vicar, the Rev. J. G. Richardson, M.A., after which selections from the works of Mozart, Mendelssohn, Haydn, and Handel weterendered with good effect by the members of the Society, under the conductorship of Mr. W. Ingram. The soles were sung by Mrs. F. Martin, Mr. G. H. Welch, and Mr. F. Martin; Mr. G. H. Selection of the Church, ably accompanied.

Duki.M.—The performance by the Musical Society of the Oratorio The Three Holy Children, composed by Dr. Charles Villiers Stanford for the Birmingham Festival of 1885, took place, on the 8th ult, in the large hall of the University Building. The work was finely rendered, the soloists—Miss Anna Williams, Messrs. Henry Piercy, John Boran, jun., Egbert Roberts, and J. M. Jones—giving much effect to the music allotted to them, and Mr. Robinson's choir singing all the eacting choruses with admirable precision. The band was ably led by Mr. Levey, Mr. John Horan presided at the organ, and Mr. I. H. Cockerell was harpist. At the close of the performance the applause was most enthusiastic.

DUDLEY—A performance of Haydn's Creation was successfully given by the Vocal Union, on the 23rd ult., in the Public Hall. The Principal vocalists were Miss Lilian Mills, Mr. Alex, Smith, and Mr. John Ridding, all of whom were received with enthusiastic applause. As efficient land of twenty performers was ably led by Mr. James Hale, the recitatives being accompanied on the American organ by Mr. W. H. Aston, A.T.C., accompanist to the Society. Mr. B. Barlow conducted.

Dover.—A highly successful Concert was given in the Town Hall on Tuesday, the 9th ult., by the members of the Harmonic Society. The programme consisted of Handel's Serenata Acis and Galatea and a miscellancous selection. The solo vocalists were Miss Kate Norman, Mr. J. G. McBryde, Mr. G. W. Gifford, and Mr. T. Kempton. Mr. Howells conducted throughout with marked ability.

DUMBARTON, N.B.—Romberg's Lay of the Bell was selected for performance by the Choral Union for its fourth Concert of the season on the 11th ult. The Burgh Hall was well filled with an appreciative audience. The solos were sung by Miss Vinnie Beaumont and Messre. Howell and Black.

DUNFERMLINE, N.B.—The Dunfermline Combined Choirs gave their annual Concert in St. Margaret's Hall, on the 15th ult., before a large audience. Several choruses were excellently rendered, under the conductorship of Mr. James Moodle. The 10to artists were Miss Vinnie Beaumont, Mr. Seymour Jackson, and Mr. D. Harrison, who were highly successful in their several songs. Mr. D. Harley, A.M., Organist of the Abbey, accompanied.

EASTBOURNE.—A Ballad Concert, under the direction of Mr. C. Roper, was given on the 4th ult., at the Pavilion, Devonshire Park The vocalists were Miss Bertha Moore, Madame Joyce Mass, am Mr. D. Sutton Shepley. Instrumental solos were contributed by Mr. F. A. Earnshaw (violin) and Mr. E. Smith (harp), and a reading was given by the Rev. H. C. Wilson. The Concert was in every respect a success.

ELGIN,—Mr. F. W. Minns gave his farewell Recital in the Parish Church, on Monday evening, the 1st ult, before a large audience. An excellent programme was well rendered and thoroughly appreciated. Mr. Asher contributed vocal solos with much effect.

FROME.—A very successful Concert was given by Mr. W. Haydn Cox, L.R.A.M., on the 1st ult., at the Mechanics' Hall. The Concert-giver played solos on the pianofort and Mustel organ. The vocalists were the Misses Marshall-Ward, and Mr. W. Thomas; instrumentalists, Mr. W. E. Cox (violin), Miss Laura Cox (piano), and Mr. P. W. Cruttwell (horn). There was a large audience.

Ginvan, N.B.—The ninth Annual Concert of the Musical Association took place on the 12th ult, when Handel's Coronation Anthem, Mendelssohn's Hear my Prayer, and a miscellaneous selection formed the programme. The works were well rendered and much appreciated. The artists were Miss Vinnie Beaumont, Mr. Dunsmore, and Mr. Allan. Mr. H. McNabb conducted.

Gosporr.—The Monday Popular Concerts, which have been given during the winter in the Thorngate Hail, were brought to a close on Monday, the Studie, when the proceedings took the form of a Compilmentary Concert to Mr. Miller. The vocasits were Miss Bertha Moore and Mr. Sidney Smith. Mr. Harvey Riches, assisted by amateurs, played with much success Mendelssohn's First Trio, for violin, violoncello, and planoforte. The band of the Royal Martines (of which Mr. Miller is the Conductor) formed the orchestra. A new Concert Overture (Exangeline), composed by Mr. Miller, was produced, and created a favourable impression. The hall was crowded in every part, and the Concert was in every way most successful.

Gravs.—A Concert was ni every way most successful.

Gravs.—A Concert was given, on Thursday, the 11th ult, in aid of the funds of the 2nd Battery 1st Essex Artillery Volunteers. The artists were Miss Adela Duckham, Mrs. Howell, Mrs. Rea Corbett, Mrs. J. H. Duckham, Mr. David Davies, Mr. F. Sheppy, Mr. Wingrove, and Mr. Ridgwell. The programme was a very good one, the violin solos—De Beriot's "Scéne de Ballet" and Dancla's Romance and Bolero—by Miss Adela Duckham being special features. Mr. David Davies ably conducted.

Mr. David Davies any conducted.

Greenithe.—The Swanscombe Choral Society gave its first Concert on Tuesday, the 2nd ult., at Ye Village Hall (by kind permission of R. S. Dunbar, Esq.) The programme consisted of Cowen's Rose Marker. The solos were well rendered by Miss Kate Joinstone, R.A.M., Miss Annie West, R.A.M., Mr. T. W. Page, R.C.M., and Mr. Halles. The Gravesend Orchestral Society performed the accompaniments. Mr. Wakefield presided at the organ, Miss Wood at the pianoferte, and Mr. T. H. Jarvis conducted. The Concert was well attended and much appreciated.

Concert was well attended and much appreciated.

Greenwich.—Madame Jenny Latham gave a Concert, on Monday, the 8th ult., in the Lecture Hall, assisted by Madame Ricchelmann, Madame Frith, Miss Ricardo, Messrs. Sydney Cozens and Eversfield-Mitchell. The Concert-giver, who possesses a good and powerful soprano voice, was highly successful in Bishop's "Tell me, my heart," Wade's duet "I've wandered in freams," and Barnett's trio "This Magic-wove Scarf." Mr. Henchie rendered valuable aid as a reciter. Master Tom Latham's violin solos were received with enthusiasm, and Miss Daisy Latham gave a brilliant and intelligent rendering of her pianoforte solos, which included Mendelssohn's Andante and Rondo Capriccioso. Mr. B. Vine Westbrook, F.C.O., accompanied.

Capriccioso. Mr. B. Vine Westbrook, F.C.O., accompanied.

GUILDEORD.—The highest credit must be awarded to Mr. H. T. Tiltman, F.C.O., for having, aided by his class, given a morning and evening Concert at the Western Hall, on the 8th ult., at the former of which was performed Dvorák's Stabat Mater, and at the latter Gounod's Redemption. It need scarcely be said that the preparation of two such importent works necessitates much careful and earnest labour; and it must have been a source of much gratification to all conce. net to find that their efforts were to thoroughly successful. At the afternoon Concert, the soprano solos were acmirably sung by Madame Worrell, and in the "Indamnatus," Madame Fassett elicited the warmest applause. Mendelssohn's unfinished Opera Lordey followed the Stabat Mater, and again gave Madame Worrell an opportunity of displaying her excellent voice and style to the utmost advantage in the soprano music. The Redemption, in the evening, was fully appreciated by a large audience, the solo singers—Madame Worrell, Miss Sophie Smith, Madame Fassett, Messra. A. Kenningham and Frank Walker—being in every respect thoroughly efficient. At both Concerts the singing of the cheir was everything that could be desired.

HALIFAX.—The last Concert of the season took place on Wednesday, the 17th ult., a feature in the programme being the singing of the St. John's Wesleyan Choir, one of the best choirs in Yorkshire, numbering about forty members, mostly amateurs. Mr. T. Cain conducted. The solo vocalists were Mr. Charles Farrar and Mr. Simeon Schofield, both of whom were highly successful. Mr. Booth, the Organist, was an excellent accompanist.

HARROGATE.—A successful Concert was given in the Spa Concert Rooms on the 2nd ult., when the \*Creation\* was performed before a large audience. The choir consisted of members of the newly constituted Philharmonic Society, conducted by Mr. Shaw, Organist of St. Peter's, and the band was that engaged by the directors of the Spa Concert Rooms for their season's concerts. The principal vocalists were Miss Bessie Holt, Mr. Seymour Jackson, and Mr. Kempton, all of whom rendered the solos allotted to them with much effect. The choruses gave satisfactory evidence of the careful training of Mr. Shaw, among the most successful being "Awake the harp" and "The heavens are telling."

HARROW.—A Concert, in aid of the Young Men's Society, was given in the Public Hall on Tuesday evening, the 2nd ult. A miscellaneous programme was well rendered by Messrs. M. Wybourn, H. Pyatt, Roberts, Palk, and Waud, solo vocalists; Miss Bateman (violin), and the Euston Glee Union, conducted by Mr. S. Kilbey. Miss Bateman proved herself an efficient substitute for Herr Peiniger, who was unfortunately unable to attend.

HIGH WYCOMBE.—A performance of Handel's Oratorio Samson was given at Trinity Congregational Church, on Tuesday evening, the 16th ult. The principal vocalists were Mrs. Wilson-Osman, Madame Poole, Mr. Lea Staples, and Mr. Thurley Beale. Mr. J. S. Liddle led the band, Mr. H. W. Hunt presided at the organ, and Mr. A. B. Weston conducted. The work was well rendered.

HITCHIN.—On the evening of the 5th ult, an excellent Concert was given at the Town Hall, the arrangements being ably carried out by the Rev. E. R. Gardiner, Mr. H. G. Salusbury Hughes, and Mr. W. Carling, Mus. Bac., Organist of the Parish Church. The artists were Mr. Amor, A.R.A.M. (first violin), Mr. Buckingham (second violin), Mr. Gibson (viola), Mr. Woolhouse (violoncello), Mr. Johnson (flute), the Rev. E. R. Gardiner and Mr. W. Carling, Mus. Bac. (pianoforte); vocalists, Miss Clark, Mr. H. G. Salusbury Hughes, and Mr. T.K. Johnson. The programme, which was miscellaneous, commenced with the Overture L'Italiana in Algieri (Rossini). The gem of the performance was Mendelssohn's Trio in D minor, admirably played by the Rev. E. R. Gardiner, Mr. Amor, and Mr. Woolhouse; Messra, Buckingham and Gibson rendered efficient service in the quartets. The violoncello solos of Mr. Woolhouse, accompanied by the Rev. E. R. Gardiner, were rare treats of technical skill and artistic feeling; a Gavotte, by Popper, being enthusiastically redemanded. Mr. Amor's performance of selections from Gounod's Faust (also accompanied by the Rev. E. R. Gardiner) was masterly and brilliant; Miss Clark was heard to advantage in Goring Thomas's "As when the Snowdrift" and "Queen of the earth "(Pinsuti), the last-named being encored; Mr. Hughes was especially successful in "The Sea hath its pearls," by Maude Valerie White, and Mr. T. R. Johnson's fine voice was well displayed in "Revenge, Timotheus cries" (Alexander's Feast), which was encored. The audience was large and enthusiastic.

HOLLINWOOD.—On Sunday, the 2nd ult., Haydn's Seventh Mass was given at the Corpus Christi Chapel by the choir, assisted by a few local singers as principals. Mr. J. Greaves presided at the organ and Mr. J. Ross conducted.

HURSTPIERFOINT—On Shrove Tuesday, the 9th ult., a Concert was given at St. John's College, by the College Choir, under the conductorship of Mr. F. J. Karn, Mus. Bac., Cantab. the Choirmaster and Director of Music. Van Bree's Cantata St. Cichia's Day was capitally performed, two soprano solos being sung by two of the boys of the Choir —J. S. Chivers and P. E. Turner. The former, in the difficult Recitative and Aria, "Fascati, clad with beauty," and in the Solo with Chorus "Give way now to pleasure," achieved great success. The choruses were sung with great precision and in good style. That a composition of so advanced a character, especially in the solo parts, should have been successfully produced by a school choir is worthy of remark. The second part of the programme consisted of a miscellaneous selection of solos and part-songs. Mr. Karn deserves high credit for his care and patient training of the choir.

KEIGHLEY.—The Musical Union gave an excellent performance of the Creation in the Mechanics' Institute on the 23rd ult. The choruses were sung with effect, and the soloists, Miss Vinnie Beaumont, Mr. Blagbro', and Mr. Owen met with a cordial reception. The band and chorus numbered about 200 performers. Mr. Summerseles conducted.

LAMBERHURST, KENT.—A Concert was given, on Shrove Tuesday, in the National Schools, the feature of the evening being the violin playing of Mr. F. Hunnibell, R.A.M., Organist of St. James's, Tunbridge Wells. His solos were Wienlawski's Legende in G minor, and De Beriot's Air, with variations (No. 5). Mr. Hunnibell also took part in Haydn's first Trio, the cello being admirably played by the Rev. J. Clarke, Vicar of Goudhurst, and the pianoforte by Mrs. Duncan. Mrs. Marshall supplied the accompaniments to the violin solos in a most musicianlike manner. Several solos were sung by the ladies and gentlemen of the parish; and the Church choir, under the direction of Mr. Charles Hope, contributed to the success of the Concert by their rendering of some part-songs.

rendering of some part-songs.

Lancaster.—A performance of the Redemption by the Choral Society took place on Wednesday, the 3rd uit. The production of Gounod's great work had excited the liveliest interent in local musical circles, and the demand for reserved seats was without precedent in Lancaster, hundreds of persons being unable to gain admittance. The principal vocalists engaged were Miss Agnes Larkcom, Miss Wolstenholme, Mr. Harper Kearton, and Mr. Frederic King. Miss Larkcom's artistic rendering of the charming soprano solo, "From Thy love as a Father," met with much acceptance. Mr. Kearton was excellent as the tenor Narrator, and Mr. King, in the dual part of our Saviour and the bass Narrator, was eminently satisfactory, producing in not a few passages a dramatic effect quite rare in a concert room. The choruses had been carefully rehearsed, and, with a band selected from Mr. Halle's famous orchestra, the rendering of the work, under the experienced direction of Mr. Dean, was an unqualified success, Many of the numbers, notably the "March to Calvary," and the great "Ascension " chorus, created a marked sensation.

LEAMINGTON.—A testimonial, amounting to £170. has just been subscribed for and presented to Mr. Frank Spinney, F.C.O., Organia of the Parish Church. Included in that amount were the proceeds of a Concert, given (as a compliment to Mr. Spinney) by the local processional musicians, assisted by the Hon. Mrs. R. H. Lyttelton, Hen Petterson, of Kugby, and Mr. F. Ward, of Birmingham.

LEATHERHEAD.—A successful performance of Gade's Erl-King's Datinghier was given by the Choral Society, in the Assembly Rooms, or Tuesday, the 9th ult. The solos were efficiently rendered by Mr. Martell (Erl-King's Daughter), Mr. Alfred Latter (Sir Oluf), Mr. Willis (Mother), Misses Sturges and Miss Stuart (Erl-Maidens), the four latter being members of the Society. The choruses were sung with much vigour. The second part was miscellaneous. The accompanin was Mr. J. H. F. Reed, whose skilful playing was supplemented by Mr. Huntley (violin), and Mr. Pairt (cello). The Conductor was Mr. Ferdinand Lawson, A.C.O.

Leichster.—Mr. Harvey Löhr gave the last Concert of his fourth series, at the Museum Lecture Hall, on Wednesday evening, the 31d ult., assisted by Mesrs. F. Arnold (violin), W. Richardson (viola, and W. C. Hann (violoncello); Miss Marian McKenzie was the vocaliat. An excellent programme was well rendered. Miss McKenzie sag with much effect a song composed by Mr. Löhr, "Secret Love," which was highly appreciated. The other features of the programme were the violin solos of Mr. Arnold, the instrumental quartets, and Mr. Löhr's pianoforte solos. The Concert was most successful.

Lewisham.—The St. John's Choral Society gave its second Concer in the Church Room, on Monday evening, the 1st ult. The first parconsisted of Cower's Rose Maiden, and the second part was miscellaneous. The performance of the Cantata was in every respectation. The gems of the second part were Callcott's Low wakes and weeps," and Schumann's "Gipsy Life." The solos werendered by Misses Simson, Harris, and Schmidt, Messrs. Harris, Tindall, and E. Hislop. Mr. Herbert Smith, accompanied, and Mr. F. A. Bridge conducted.

F. A. Bridge conducted.

Luton.—The members of the Choral Society brought their nisteenth session to a close on Monday evening, the 8th ult., in the Town Hall, by a very successful performance of Mendelssohn's Elijah. The solos were excellently rendered by Madame Adeline Paget, Miss Coyle Turner, Mr. John Probert, and Mr. Henry Cross, Miss Inward lending efficient aid in the Trio "Lift thine eyes" and (with Mrs. Carwright, Mr. Fraser, and Mr. Heath) in the Double Quartet "For He shall give." The Quartet "Holy, holy, holy, "was sung by Madame Paget, Miss Turner, Miss Burditt, and Mrs. Attwood, and the Dot "Zron spreadeth her hands" was well rendered by Misses Walleraid Bradshaw. The band was led by Mr. H. Inwards, Mr. A. D. Farme presided at the organ, and Mr. C. Inwards conducted.

Monmouth.—An excellent perfermance of Romberg's Lay of the Bell, with a miscellaneous selection, was given on Tuesday evening, the oth ult., in the Borough Court, before a crowded audience. The principal vocalists were Miss Marie Gane, Mr. W. Jakeway, and Mr. T. Rowe. The band and chorus, under the conductorship of Mr. E. G. R. Richards, were very efficient. Miss Jarrett and Mr. I. Powell presided at the pianoforte and harmonium respectively.

NEWBURY.—On the afterneon and evening of the and ult, performances were given by the Choral Association of The Messah. The soloists were Miss Ada Patterson, Miss Marian Ellis, a contraited whom much may be expected; and Messrs, Sidney Tower and Thurly Beale. Much satisfaction was given by the manner in which the choral numbers were rendered; and Mr. J. S. Liddle, Mus. Bsc., the Conductor, deserves great credit for his efforts to secure a resulting much above the usual level of amateur attempts. A small but efficient or chestra also showed to advantage under the bâton of Mr. Liddle.

New Mills.—On Thursday evening, the 11th ult, an Organ Recial was given in the Wesleyan Chapel, by Mr. J. Buckley Thompso. Organist of the Wesleyan Chapel, Ashtor-under-Lyne. The vocalist was Miss Jessie Moorhouse, who was highly successful in her song. The organ selections, from the works of Baich, Mendelssohn, Moradd. Batiste, Beethoven, &c., were well rendered and much appreciated.

Nottingham.—The members of the Philharmonic Choir gaves Concert in the Mechanics' Large Hall, on Wednesday, February at The programme consisted of p. rt-songs, well sung by the choir, Medessohn's anthem "Judge me, O God," Gounod's Motett "Aev Verun" (encored), and a miscellaneous selection. The solo vocalists wer Misle, E. Warnots and Mr. Fred, Gordon. The instrumentalists wer Miss Nettie Carpenter (violin), Herr Adolphe Brousil (violoncella and Mr. Lazarus (clarinet). Mr. H. Houseley, F. C.O., was an excellet accompanist; Mr. H. W. Wright presided at the organ, and Mr. Exacus Clarineth, Mr. M. Houseley, F. C.O., was an excellet accompanist; Mr. H. W. Wright presided at the organ, and Mr. Exacus Clarineth, Mr. M. Watson gave his Popular Content in the Albert Hall, on the 20th ult., before a large audience. The principal vocalists were Madame Clara Gardiner, Miss Familie Lymn, R.A.M., Mr. Charles Gerring, and Mr. Enigley Shaw. Solorgan and Conductor, Mr. J. Cullen, R.A.M.; solo violin, Mr. A.E. Watson.

OxLev.—On Monday, the 8th ult., a selection from Mendelssohn's St. Paul was given by the members of the Church Oratorio Society a a Special Service held at St. Matthew's. The chorus-singing though unequal, was fairly good. The solos were admirably rendered by Miss Alice Wilson, whose refined and intelligent singing was thoroughly appreciated by a full congregation; Miss Watson, Messis Glascodine, Lance, and Ward. Mr. E. H. Turpin presided at the organ, and Mr. James Turpin, Mus. Bac., conducted.

RICHMOND, YORKSHIRE—The Choral Society gave a successful Concert on the 2nd ult., when Haydn's Imperial Mass was performed. The rendering of the choruses reflected great credit on the Conductor, Mr. James Callow, Organist and Choirmaster of the Pands Church. The second part was miscellaneous. The vocalists were Mrs. Mason, Miss Emilie Lloyd, Messra Macdonald and Goodhead. Canon Hudson, of York, gave a violoncello solo which was much appreciated.

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Ross.—The members of the Vocal Union gave a very successful reformance of Judas Maccabaus on Tuesday evening, the 5th ult., at the Corn Exchange. The band and chorus numbered about seventy. The soloists were Miss Julia Jones, Miss Florence Evans, Mr. Catings, and Rev. J. H. Lambert.

Catings, and Nev. J. Fr. Lambert,

Robley — On Tuesday evening, February 23, a Concert was given in the Town Hall, by the members of the Choral Society, assisted by the Lichited Orchestral Union. The first part of the programme consisted of Cowen's Cantara Steeping Beauty, and the second was miscellaneous. The solos in the Cantara were exceedingly well sung by Mrs. Hollins, Mrs. Lott, Mr. W. E. Cox, and Mr. C. Hobbey, and the rendering of the choruses was highly satisfactory. The Conductors were Mr. Gladman and Mr. J. B. Lott, Organist of Lichiteld Cathedral.

SALISHERY,—A Concert was given in the Assembly Rooms on the shult, the programme consisting of Storer's Cantata The Lournament, and Spinney's The Village Belies. The solo vocalists were Madame Clata West, Miss Jeanie Rosse, Mr. J. M. Hayden, and the Rev. T. H. Spinney; leader of the orchestra, Mr. Calkin; Conductor, Mr. T. E. Spinney. There was a large and appreciative audience, and the Concert was a great success.

SELBY.—The Choral Class, which has been in existence about ten tears, has already performed the following compositions:—The Messiah, Creation, St. Paul, Samson, Woman of Sommeria, Macfarren's May Day, Stermale Bennett's May Queen, Barnett's Building of the Ship, Cowen's Rose Maiden and Siceping Beauty, Gadsty's Lord of the Isles, and Sullivaris On Shore and Sat. The Class is greatly idebted to Mr. Eggleshaw, its Conductor, for the skill and patience has brought to bear upon the preparation of these works, and also the accompanists, Mrs. Greeves and Mr. Sykes, F.C.O. Oshore Tuesday the Class formed the Special Choir for a performance, in the old Abbey Church, of Sullivan's Festival Te Deum, which to the place of the Anthem. An earnest and appropriate address as given at the conclusion of the service by Canon Happer. Miss Backingham, of Harrogate, sang the solos, Mr. Eggleshaw conducted, and Mr. Sykes accompanied on the organ. A small band strengthened the accompaniment in the last choius. The service was highly impressive, the congregation joining heartily in the psalm, hyms, and responses. The collection was given to the fund for providing soup for the poor.

Sevenoars.—An evening Concert, under the direction of Mr. Asthur

Svenouss.—An evening Concert, under the direction of Mr. Arthur W. Marclant, Mus. Bac., Oxon. (Organist and Chormaster of the Parish Church), was given at the keyal Crown riotel, on Wednessay, the 3rd ult. The artists were Miss Levey, Madame Pople, Mr. L. Fryer, and Mr. F. May, vocalists; Mr. C. H. Allen Gill, violoncello; and Mr. O. S. Marshall, solo pianist. A miscellaneous programme was excellently rendered.

gamme was excellently rendered.

STMYBRIDGE.—A very successful Organ Recital was given in the Congregational Church, on February 23, by Mr. J. B. Thompson, Organist of the Wesleyan Chapel, Ashton-under-Lyne. The vocalist was Miss Alice Walker, who sang with much taste. The programme included Mendelssohn's Organ Sonata, No. 2; Prelude and Fugue in Aminor (J. S. Bach), Bell Rendo (Morandi), and selections from Bethoven, Guilmant, Mozatt, &c. —Mr. Sidney Hall, A.C.O., gave a Popular Concert in the Mechanics Institution, on the 19th ult., before an appreciative audience. The vocalists were Miss K. Fusselle, LRAM., Melle. d'Arconville, R.A.M., and Mr. F. May, R.A.M., all of whom were highly successful. The Misses J. and F. Hudson, G.S.M., contributed harp and violin solos, which were well received. M. Arthur Kaye, besides playing an effective plauoforte solo, shared the duties of accompanist with the Concert-given.

the duties of accompanist with the Concert-giver.

STOKEMORT.—On Monday, the 22nd ult, the Musical Society gave a Concert in the Volunteer Armoury. Dvorke's Spectre's Brule was the first item on the programme. The part of the Spectre was taken by Mr. Charles Blagbro, that of the Bride by Miss Conway, and the bass sloss by Mr. J. Barrow. The Cantata was very effectively rendered. The second part of the programme included Lisar's Hungarian Rhapsolie (No. 1) in F. March and Chorus from Tannhamar, &c. The land and chorus numbered 150 periomers, most of the former being from Mr. Halle's orchestra. Mr. Jos. Bradley, Mus. Bac., Oxon., was the Conductor. The performance was, throughout, most successful. We hear with regret that these Concerts, being conducted at a loss, must be discontinued.

STORE-OR-TRENT.—On Thursday, the 11th ult., an Organ Recital was given in St. Jude's Church by Dr. E. M. Taylor, Organist of St. Mary's, Stafford, on the occasion of the dedication of a new organ, the gift of Mr. Keeling, A crowded congregation testified to the tapioly growing love of high-class organ music, which on this occasion included selections from Bennett, Smart, Mendelssohn, Merkel, and Batiste, all of which found an able exponent in Dr. Taylor.

Stratford.—On Monday evening, the 8th ult., the Upton Choral Sciety entered upon its fourth season by giving a Concert in the Town Hall before a large audience. The artists were Miss Mary Davies, Miss F. A. Jones, Mr. Hirwen Jones, and Herr Emil Mahr; Conductor, Mr. Joseph Proudman. The programme comprised Mendelssohn's "Come, let us sing," violin solos, songs, and part-songs. The programme was excellently rendered. Mr. F. C. Kitson and Mr. G. B. Gilbert were the accompanists.

Mr. G. B. Gilbert were the accompanists.

WARMINSTER.—The Musical Association, conducted by Mr. T. J. Laman, Organist of the Parish Church, gave an interesting Concert, on the 2nd uit, when J. F. Barnett's Cantata, The Ancient Manner, wassuccessfully performed by a band and chorus of seventy performers. The band was led by Dr. Alcock, Head Master of Loid Weymouth's Grammar School, who was supported by two sons and five daughters, on stringed instruments; also, Mr. H. Millington (Mustel organ), Mr. Parsons (cornet), and the Rev. J. H. Pearson (contra-basso). The solo vocalists were Mrs. Jeans, R.A.M.; Messrs, Morgan and Thomas, principal tenor and bass respectively, of Bristol Cathedral, all of whom were highly successful. The choruses were excellently sung, the ladies especially distinguishing themselves in some of the more difficult numbers. The second part was miscellaneous. Miss B. Cornish was at the planoforte, and rendered great assistance.

WARRINGTON.—On Friday, the 19th ult., the Musical Society (established in 1833) gave a Miscellaneous Concert, including Maciarren's May Day, and choral works by Gounod, Faning, Sterndale Bennett, Kc. Among the soloists, Miss Wallington was especially successful, singing with much effect Donizetti's "Com' è bello," and Sieher's "The Bird's Lay" (encored). Miss Monk possesses a good contraito voice and great self-possession. She was encored in Pinsuti's "Dream of Peace," and warmly applauded in Stainer's very graceful "Slumber song." The two fadies were also highly successful in several duets.

WATERFOOT.—The annual Concert in connection with the Newchurch Constitutional Association took place at Brougham Hall, on Thursday, the 4h lift. The vocalists were Miss Bessie Holt, Miss Louisa Bowmont, Mr. George Barton, and Mr. Whittaker, all of whom were highly successful and thoroughly appreciated. Mr. Norris contributed a planoforte solo, and accompanied the vocal music.

Contributed a pianoforte solo, and accompanied the vocal music.

Whitter.—On Monday evening, the 22nd ult, the Choir of Brunswick Wesley an Chapel gave a very excellent rendering of Darnton's
Cantata The Histority Shipherd before a large and appreciative
audience. The solos, duets, and quartets were well rendered, and the
choruses carefully sung by a well trained choir. Mr. Kennison
presided at the organ with his usual ability, and the Rev. Joseph
Little conducted. A silver collection was taken at the close towards
the relief of the distressed poor in the town.

Wigam.—The second Concert, arranged by Mr. G. L. Coombs, took place in the Volunteer Drill Hall, on Monday evening, the 8th uit, a feature of the pander of the performance of the band of the 1st Northamptonshire Regiment. The principal vocalists were Miss Bessie Holt (who was warmly applicated in all her songs), Madame E. Young, and Mr. E. Grime. The accompaniat was Mr. C. Grime.

Young, and Mr. E. Grime. The accompanist was Mr. C. Grime. Windson.—On February 24, at the Albert Institute, a Concert was given, the principal item in which was a new Cantata by Robert Parker Paine, the Libretto by Classon Bellamy, entitled From Death into Lip. The work was received with every manifestation of approval, a strong desire being expressed that it should be repeated at an early date. The local papers speak highly of the Cantata, as well as of its excellent rendition by the choir, which, with the band, consisted of about seventy performers. The principal singers were Miss Annie Knowles, Miss Amy Clapshaw, and Mr. Fred, Bevan; Mr. Hubert Hunt was leader of the band, Mr. Clapshaw presided at the planeforte, and Mr. G. F. Huntley at the harmonium.

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Woordiste, —The members of the Sacred Harmonic Society gave an excellent performance of Handel's Oratorio Samson, at the Assembly Rooms, on Monday evening, the 8th ult. The solo occalists were Madame Wilson-Osman, Madame Poole, Mr. Charles Chilley, and Mr. Musgrove Tufnail. There was an efficient orchestra, led by Mr. A. Burnett; the Recitatives were accompanied on the pianoforte by Mr. F. H. Simms, Organist of Ryde Parish Church, and Mr. T. E. Aslward, Organist of Chiebester Cathedral, conducted. The trumpet obbligato to "Let the bright Seraphim," was ably played by Mr. A. H. Collet.

Wold,—The members of the Choral Society gave their last Concert of the season at the Town Hall, on Tuesday, the ah ult. The first part consisted of Van Bree's Cantata St. Cecilia's Day, the solo parts being carefully rendered by Miss Helena Edwards. Mr. Adams presided at the planeforte, Mr. Casson at the harmonium, and Mr. Felix. C. Watkins conducted.

ORGAN APPOINTMENTS.—Mr. S. Thornborough, Organist and Choirmaster to the Chapel Street Congregational Church, Blackburn.—Mr. H. C. Tonking, to the Royal Aquarium, Westminster.—Mr. E. H. Lemare, F. C.O., to the combined Organistships of St. Andrew's Church and the Park Halls, Carduff.—Mr. W. J. Kipps, R.A.M., to St. Saviour's, Denmark Park.—Mr. Stiney J. Preston, Organist and Choirmaster to All Souls', Camberwell,—Mr. Plant Coldrey, Organist and Choirmaster to the Parish Church, Calne, Wilts, and to the Marquis of Lansdowne. —Mr. Hent.—Mr. W. R. Pulleim, Organist and Choirmaster to the Parish Church, Calne, Wilts, and to the Marquis of Lansdowne. —Mr. H. R. Woledge, F.C.O., Organist and Choirmaster to the Parish Church, Mitcham, Surrey.—Mr. A. E. Bostock, Organist and Choirmaster to the Parish Church Holy Trinity, Shaw, near Oldham.—Mr. E. Wilfred Barclay, to the Parish Church, Ealing.

Chota Argonatteria,—Mr. A. Ex. Cooper, F.C.O., Organist and Choirmaster to Chief Church, Ealing.

Choire Appointments.—Mr. C. W. Morse (Bass) to Wells Cathedral.—Mr. Edwin Leslie (Principal Tenor) to Beddington Church, Surrey.—Mr. Walter J. Thrussell (Solo Alto) to All Saints', Norfolk Square, W.—Mr. Charles Kenningham (Tenor) to Canterbury Cathedral.—Mr. Frederic W. Dalby (Bass) to Lincoln Cathedral.—Mr. J. Kebble (Pass) to St. Michael's, Paddington.

### BIRTH.

On the 17th ult., at 23, Bridge Street, Sunderland, the wife of William Vincent, of a son.

A LTO (Leading) WANTED, for a City Church Choir. Must be able to Sing at Sight from Alto Clef, and to take Solos and Verses. Duties light. Apply by letter to C. E. Miller Esq., The Waldrons, Croydon.

ORCHESTRAL CONCERTS.—A few Gentlemen are endeavouring to form a Limited Liability Company, with a capital of £10,000, for the purpose of giving a SERIES of NIGHTLY CONCERTS of High-class Music of all Schools, with an Orchestra of 100 picked Performers. £5,000 of the capital is already subscribed, and subscriptions are invited for the remainder. A good percentage may be expected. Address, Beethoven, Messrz. Whittingham and Co., 91, Gracechurch Street, E.C.

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9371						A. Alexander	
Why seek ye the liv		***	***	***	***	G. B. Aller	
Now is Christ risen		***			***		
As we have borne th		ge of t	ne ear	rtny	***	J. Barnby	
Break forth into joy			***	***	***	" " " " "	1
We declare unto yo			S	***	I	Dr. J. F. Bridge	
This is the day				***	***	S. C. Cooke	
Christ is risen from			***	***	Sir	George Elvey	
Christ being raised	from t	he dea	d			.!! .!!	1
He is risen		***		***		Henry Gadsby	
Christ our Passover		***		***	* * *	Sir John Goss	
If we believe that Je				0.17		19 99	X
O give thanks unto			***			33 27	30
Blessed is He who co	ometh	in the	name	of the	Lord	Ch. Gounod	
Lift up your heads	***	***	***	***	***	J. L. Hopkins	
Why seek ye the liv	ing am	long t	he dea	ıd	***	E. J. Hopkins	1
Now, on the first da	y of th	e wee	k	***		H. Lahee	1
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The Lord is my stre	ngth	***	***	***		W. H. Monk	1:
If ye then be risen	***	***	***	211	***	I. Naylor	
The Easter Hymn	***	***	***		***	V. Novello	
The Lord is my stre		***	***				1
This is the day	***	***	***	***		Sir H. Oakelev	40
The Lord is King		***		***		osiah Pittman	
Break forth into joy		***	***	***	I	Ridley Prentice	
		***	***	***		J. Sewell	20
The Lord is my stre		***	***	***	***	Henry Smart	18
They have taken aw			***	***	***	Dr. Stainer	1
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